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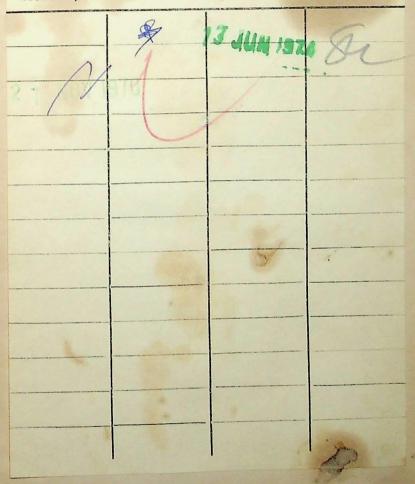
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# First Edition 1942 Second Edition AZAGILAN

#### THE NATIONAL POET OF INDIA

Valmiki, Vyasa and Kalidasa are the
essence of the history of Ancient Indiania

—Aurobindo Ghosh

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SECOND EDITION

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To

Sau Lila

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#### PREFACE TO THE SECOND EDITION

greatness of Kandasa, which, to my mind, implies In my book or rather pamphlet 'Kalidasa: The National Poet Of India', I tried to maintain the thesis that Kalidasa is a true representative of Indian culture and that his poetry has a 'National' value. When this was done in 1942, the independence of India was perhaps on the horizon and it was then just a happy accident for me that I maintained such an optimistic thesis. But luckily for me, independent Bharat has accepted the 'national' value of Kalidasa and every year, almost in all Indian universities and centres of culture, the Kalidasa Day is celebrated; the Vikrama University of Ujjain have indeed made Kalidasa Jayanti a regular annual feature of their academic and cultural programme. Even the Indian Rostal Department brought out two excellent Kalidasa stamps on the first day of Asadha (June 22, 1960). Their reason for so doing however, should better be given in their own words as follows: "The excellence and the quality of his (i. e. Kalidasa's) works have: created a widening circle of admirers abroad, and if the Posts and Telegraphs Department, departing from? normal tradition and policy, has decided to commemorate this illustrious poet-dramatist with the issue of two stamps ....., it is a humble tribute to the great and honoured place which Kālidāsa occupies among the world's most illustrious authors and which his works have achieved in the libraries and literatures, of the world," (Quoted from V. Shankar's Kālidāsa Commemoration Stamps PA 18 dg Rightly, indeed has

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the Postal Department emphasised the universal greatness of Kalidasa, which, to my mind, implies Kalidasa's national importance too.

It is possibly with some such thoughts in his mind that my publisher friend Shri N. K. Kate, the proprietor of 'Good Companions', Baroda, pressed me to bring out a second revised edition of the former tiny book. He further told me that it was already out of print and was much in demand from so many readers, who asked for a second edition.

I am really grateful to my kind readers and to Shri N. K. Kate for this suggestion. But the actual task of a revised edition has proved very heavy, particularly because so much new and valuable literature, both Indian and European, has appeared during the last twenty years and it has not been possible for me to utilise all of it for this revised edition. This is particulary so, because I am very busy with my Vedic and Pāṇinian studies. All the same I dared step in the vast field of Kalidasan studies, because I found that my earlier thesis of Kalidasa's national importance from my exact point of view has not still been maintained by anybody, though there might be one or two recent exceptions.

I have considerably revised the original essay and have added much material from fresh sources now available. A new and, to my mind, useful feature of this edition is Appendix III, in which I have translated into literal (and not necessarily idiomatic) English all that Goethe said about Kalidasa and Indian poetry CC-0. Prof. Satya Vrat Shastri Collection.

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in general. This material has not been so far available in English in its totality and it is hoped that it will be found quite interesting to students of Kalidasa. In procuring and then translating the extracts concerned into English, I was immensely helped by Dr. K. Ries, Lecturer in German, M. S. University of Baroda, and by his friend Dr. Horst Weinold of Augsburg (Germany). I am indeed highly obliged to them. My friend Prof. V. D. Salgaonkar read part of the manuscript and helped me in removing irregularities from the point of view of English usage. I am highly indebted to him. To Shri S. L. Nirgudkar, M. A. LL. B., my former pupil, I as in duty bound offer my sincerest thanks; without his ready and ever available help, the preparation of the Press Copy of this second edition would have been an impossibility. Finally I thank Shri N. K. Kate of the 'Good Companions'. Baroda for earnestly prompting me to work on this edition and getting it well printed.

Bombay 15-8-64

S. S. Bhawe

## PREFACE TO THE FIRST EDITION

No apology is needed for adding one more monograph to the sufficiently large volume of critical literature von Kalidasa. For, surprisingly enough, excepting Hillebrandt's Kalidasa (German) and Profil Mirashi's Kalidasa (Marathi), there is no comprehensively critical work on the poet in English and many a Kalidasan problem still remains unsolved. Moreover, criticism written purely from the Indian point of view is also a desideratum.

I have often felt that Kalidasa tells more about India than one is inclined to believe. And in these days when she, in feeling her way on the path of civilization lifels herself in doubt and bewilderment, the insight into her past and into some of the abiding elements in her culture, which Kalidasa gives, would be both encouraging and instructive. It is with this hope that I have tried to point out the National value of Kalidasa's poetry.

It is hoped that the discussion may prove useful to the general reader, who wants to know something about the Indian Shakespeare, as also to the student, who wants introduction to Kalidasa. For the specialized scholar, the book does not pretend to offer anything specially original, though it may perhaps be claimed that it has endeavoured to suggest some new approaches to Kalidasa.

In conclusion, I must not forget to offer my sincere thanks to the publisher Mr. N. K. Kate, the enthusiastic proprietor of 'Good Companions', Baroda, to whose suggestion I owe this book. I have also to thank him for expediting its publication.

Baroda College, S. S. Bhawe
18th Feb. 1942
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#### INTRODUCTION.

It was nearly a century ago that Monier Williams. Boden Professor of Sanskrit in the University of Oxford, first referred to Kalidasa1 as 'The Shakespeare of India '2 in his introduction to his versified English translation of the Abhijnanaśakuntalam, under the name 'Sakoontala' or ' The Lost Ring'. The title was naturally hailed with enthusiasm and for a long time it was a well-accepted practice to refer to the Kavikulaguru as the Indian Shakespeare. Even long before that, by a peculiar coincidence, not only was Kalidasa a recipient of still more lavish praise, but his Śākuntala was practically responsible for creating an unparalleled enthusiasm in the West for the Sanskrit language and consequently for laying down the foundation of those Indian Studies, which come under the name of 'Indology'. It was Goethe, the Shakespeare of Germany, who, reading Georg Forster's German translation of Sir William Jones' English translation of the Śākuntala, went into raptures over its literary excellence and uttered his famous tribute to the effect, that the play is the meeting place of 'Heaven and Earth. The Indian scholars and laymen alike, naturally,

<sup>1.</sup> The word Kalidasa is throughout written without diacritical marks as its pronounciation is so well-known even to the European reader.

<sup>2.</sup> Monier Williams, 'S'akoontala' or 'The Lost Ring', Introduction, p. xii, 4th edition, London, 1872.

delighted in these encomiums and felt really justified in their pride for the ancient culture of Bharatavarsa which was so well brought into prominence by Kalidasa. But before long, when the tide of fresh enthusiasm ebbed away, people began to think more soberly, and while retaining the same profound regard for this greatest of Indian poets, began to demand a more reasoned estimate of him. It has, for example, been doubted whether Kalidasa with his three plays can really be compared with Shakespeare, the writer of so many plays, tragedies and comedies. Prof. Gajendragadkar, for example, gives the following warning to one who tries to elaborate the comparison. "With all due reverence for Kalidasa's memory ... we must assert that there is no comparison betwe n him and Shakespeare. By the sheer weight of his thirty-seven plays 'The Sweet Swan of Avon' easily beats Kalidasa, who has only three to his credit. Kalidasa knew the world......but Shakespeare's knowledge was simply phenomenal Kalidasa may have excelled Shakespeare in this particular or that,.....but that does not raise him to equality with him..... Sober criticism must avoid such mistakes and look at the matter with right perspective ".1

The same authority has suggested a way to justify the Shakespeare-Kalidasa equation. " If it means that Kalidasa is the greatest of Sanskrit dramatists, as Shakespeare is among the English, we understand the

<sup>1.</sup> Prof. A. B. Gajendragadkar, p. lix f. Introduction to his edition of the AbhijnanaS'kuantalam, Bombay, 1934.

ephithet correctly ".1 This is, of course acceptable and needs no elaborate proof. We, however, propose to interpret the comparison in yet another way. Shakespeare is not only the greatest English poet, but he is also a real representative of English life and culture; in his works the real English spirit truly reveals itself; along with Dickens, he is English to the core. This can be best conveyed in the words of Prof. Sir Walter Raleigh (1861-1962). In his very attractive essay 'Shakespeare's England' he observes: "Above them all (i.e. the poets of the Elizabethan period), Shakespeare speaks for the English race. His works are not the eccentricities of a solitary genius; they are the creed of England...The English love of compromise is strong in him...He speaks to them (i.e. his countrymen) in a language rich in associations with their daily life and their daily habits ... His characters are English characters studied from life. His poetry which overflows and sometimes confuses his dramas, is the highest reach of the only art in which England has attained supreme excellence." Add to this the fact that the English language has innumerable idioms and phrases taken from Shakespeare, whom the English people proudly call 'The gentle Shakespeare'. Kalidasa should be compared with Shakespeare from this point of view: he is realy Indian just as Shakespeare is really English;2 the spirit of India

<sup>1.</sup> Prof. A. B. Gajendragadkar, op.cit.p. lix.

<sup>2.</sup> Of course it need hardly be mentioned here that the proposed discussion does not deny that Shakespeare and Kalidasa belong to the whole world and not only to England and India respectively.

#### 4 ] KALIDAS : THE NATIONAL POET OF INDIA

breathes through him; his works are, in a sense, an epitome of Indian life; in him, one is tempted tosay, the soul of India lives and breathes. One may, in other words, call him the 'National Poet' of India. And, it should be added, this is not a novel point of view. Herder, a German poet, writing some timeafter Goethe, appreciated Kalidasa exactly from this point of view. He says, "Do you not wish with me, that instead of these endless religious books of the Vedas, Upvedas and Upangas, they would give us the more useful and agreeable works of the Indians, and especially their best poetry of every kind? It is herethe mind and character of a nation is best brought tolife before us, and I gladly admit, that I have received a truer and more real notion of the manner of thinking among the ancient Indians from this one Sakuntala, than from all their Upnekats Bagvedam ".1 One may not accept Herder's complaint about the 'endless' Vedas, but one may very easily take up the hint from him and try to discover through a study of the works of Kalidasa, how far the poet really represents 'India'. In the brief attempt that follows we have tried to bring together some textual evidence from Kalidasa, naturally along with some interpretation, to show how he has succeeded in presenting to us in his immortal verse the real spirit of India. Of course, there are many other Sanskritpoets who have done the same at least to some extent but none, perhaps, has done it as essentially, pointedly and also artistically as Kalidasa.

Quoted by Max Muller in his 'A History of Ancient Sanshrit Literature' Panini Office edition, Allahabad, 1912, p. 3;
 Upnekat and Ecgvedam stand for Upanisads and Bhagavatam.

#### THE SIGNIFICANCE OF THE MEGHADUTAM

The Meghadatam should come first in this discussion. It is here that the poet is pre-eminently racy and personal. Dr. Bhau Daji has expressed the opinion that the love-lorn condition of the Yaksa is the poet's own feeling; and A. Hillebrandt, in his excellent monograph on Kalidasa, echoes the same: "The idea need not appear too clever, (when one says) that in this (i. e. Meghadutam) the poet expresses his own feelings and his own fate ".1 Further, Kalidasa is highly original in this poem. No one before him ever thought of writing a whole poem on such a trifling subject as 'a cloud' or 'the message of a love-lorn Yakşa'. This was, on the part of Kalidasa. a bold departure from the beaten track of Sanskrit poetry, which could generally look upon some divine superhuman or mythological personage or episode as its fit subject. Some commentators, however, such as Sthiradeva insist on considering the Meghadutam as a Mahākāvya in the usual technical sense. But that is something which a learned ancient Indian commentator is expected to do. All the same, none can dispute the fact that in the Meghadutam Kalidasa started quite a new genre of poetry and established a new vogue, which was later on imitated by compositions like

<sup>1.</sup> Translated by us from the original German: Kalidas Breslan, 1921, p. 32. (The brackets in the quotation are ours).

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Hamsadutam, Nemidutam and even Pavanadutam, evidently without much success!

It is in just choosing 'the cloud' as messenger that Kalidasa proves that not only is he original but also that he is Indian par excellence. Nothing is calculated to appeal more to the Indian mind than the cloud. This might sound an exaggeration to the modern Indian, who knows so very little about the real India that is in the villages, and that dependsso much upon rain, and consequently upon 'the cloud'. The cloud to the villagers is everything: at once a god and a friend. This special position which the cloud occupies in the mental world of the Indian can be traced back even to the hoary days of the Vedic poetry. The very vivid songs addressed to Parjanya in the Rgveda can even now be read as excellent cloud-lyrics with a rewarding freshness. The whole phenomenon of rain, with its thunder, lightning and strong winds is described with almost an epic sublimity in the Vedic songs of Indra and particularly those of the Storm Gods, the Maruts. And though much of that sentiment did not survive in the post-Vedic literature, the cloud's hold on the Indian mind has never weakened and naturally is still there.2 The exploits of. Hanumat and his search for Sītā, who was imprisoned in the Asoka forest of Rāvaņa, are perhaps an

<sup>1.</sup> Parjanya in the Veda stands for the rain-cloud, though the etymology of the word is uncertain.

<sup>2.</sup> As an example one may note that the farmers in Maharashtra affectionately call the cloud 'megharaja

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allegorical representation of the cloud and rain phenomenon. Tacobi 1 as has tried to prove with what seem to appear sufficiently convincing arguments. At least the significance of the popularity of the deity Hanumatt or Maruti worshipped as a protecting deity in practically every village and city of India can very easily be understood, if we recognize in it the almost transparent anthropomorphism of the cloud (the son of the Wind-God with the patronymic Māruti . The very popular Hanumat-poetry of the Rāmāvana (especially of the Sundara - Kāndam)2 a any rate, can be safely brought forward as an additional argument to show the ancient popularity of the cloud conceived as a mythological yet a friendly figure, having a strong appeal to the Indian mind, which leaps up in ecstasy at the sight of the cloud. We have convincing evidence of this as early a time as that of the Rāmāyana. Daśaratha, while relating to Kausalyā the story of his śāpa, expresses how in his youth he was much perturbed, though in a way happy at the sight of the approaching prāvyt (rainy season).

<sup>1.</sup> Jacobi, Das Ramayana, Bonn, 1893, pp. 130-139.

<sup>2.</sup> Jacobi wants to consider the whole of the Ramayana as an allegory of cloud, rain and the furrowed earth. This lends credence to our arguments about the genuine popularity of the cloud among the Indian people. Though Jacobi's theory cannot be accepted in toto, one feels justified in holding that the allegory of the cloud and the furrowed earth (i.e. Sita) might have been worked over into an old historical poem or ballad of Rama and Sita.

Says Daśaratha,

देव्यनूढा त्वमभवो युवराजो भवास्यहम् । ततः प्रावृडनुप्राप्ता सदकामविविधिती ॥ तिस्मन्नतिसुखे काले धनुष्मानिषुमात्रथी । व्यायामकृतसंकल्पः सरयूमन्वगां नदीम् ॥

One should also point out that the rainy season, the Jaladāgama, had not failed to impress, along with the people of India, her intelligentia also, namely, the rhetoricians (or the Ālamkārikas) who have established that famous Sanketa or poetic convention, according to which the feelings of love surge high at the sight of the cloud. One need only quote the famous popular stanza:—

## काले वारिधराणामपिततया नैव शक्यते स्थातुम् । उत्कण्ठितासि तरले निह निह सिख पिच्छिलः पन्थाः ॥²

Even a modern poet like Rabindranath Tagore, who is one of the true representatives of the Indian mind, remarks that 'nothing is more appropriate for an atmosphere of loneliness and longing' (than the Indian rainy season).3

That Kalidasa as an Indian shared all these feelings about the psychological effect of the Indian rainy

<sup>1.</sup> Ramayana II. 57. Sts. 10 and 14 (Critical ed. published by Oriental Institute, Baroda).

<sup>2.</sup> Quoted in Sahityadarpana as an example of apahnuti, 10.38.

<sup>3.</sup> Cf. Dr. S. N. Dasagupta and Dr. S. K. De, 'A History of Sanskrit Literature' (Classical Period) Vol. 1, p. 134 (while discussing the feeling in Meghaduta).

season has evidence here and there throughout his works. Very often Kalidasa draws on the phenomenon of the cloud, lightning and rain for his similes and metaphors. Lord Visnu appearing before the gods and promising to save them from the oppression of Rāvana is described in the following neat metaphor. "The blue cloud(i.e. Visnu) disappeared after showering the crops (the gods ) with rain of his nectar(-like speech) ".1 He begins his 'Seasons' with a grand description of the rainy season and presents almost a riot of beautiful cloud-images, 2 One of the friends of Urvasī, after describing the latter's sudden disappearance, very sympathetically speaks of the sorrow, which would come to the ardent lover Purūravas, especially as it was the time when the clouds had just begun to appear, with the words,

# एतेन पुननिर्वृतानामापे उत्कण्ठाकारिए। मेघोदयेनानर्थाधीनो भविष्यति ।।

In the Meghadutam also the love-lorn Yakşa becomes most uneasy at the sight of the cloud, and the poet utters:—

<sup>1.</sup> Raghu. X. 48.

२. Cf. पयोधराश्चन्दनपङ्कचिता-स्तुषारगौरापितहारशेखराः नितम्बदेशाश्च सहेममेखलाः

प्रकृवंते कस्य मनो न सोत्सुकम् ।। Rtu. I. 6. CC-0. Prof. Satya Vrat Shastri Collection.

"Even happy hearts thrill strangely to the cloud;
To him, poor wretch, the loved embrace was
disallowed.2

In thus choosing the cloud as the 'messenger' of the love-born Yakşa, Kalidasa struck on a motif, which would at once grip his readers or perhaps hearers and the immense popularity of the Cloud-Messenger fully justifies his choice. Like the vigorous northward flight of the cloud, which bewildered the fair Siddhadamsels, this flight of the poets imagination burst on the Sanskrit literary world and established Kalidasa, once for all, in the front rank of the Indian poets. When one reads the Yakşa's vigorous description of the cloud's start on his northward journey in the words,

"Fly from this peak in richest jungle drest;
And Siddha naids, who view thy northward flight
Will upward gaze in simple terror, lest
The wind be carrying quite away the nountain crest"3

अद्रेः शृंगं हरति पवनः किस्विदित्युन्मुखीभि-वृंद्दोत्साहश्रकितचिकतं मुग्धसिद्धांगनाभिः । स्थानादस्मात्सरसिनचुलादुत्पतोदङ्मुखः खं विङ्नागानां पथि परिहरन्स्थलहस्तावलेपान ।।  $^{\prime\prime}M$  14. CC-0. Prof. Satya Vrat Shastri Collection.

<sup>1.</sup> i. e. the Yaksa.

Quoted from Ryders not literal yet effective translation of the Meghaduta in 'Kalidasa: Translations of SHAKUNTALA and other workes', Everyman's Library No. 629 (reprinted 1928) p. 185.

Quoted from Ryder, ibid. p. 189. The original vigorous Sanskrit lines are untranslatable: Cf.

one feels as if by a sort of a Samāsokli, a suggestive double entendre, the poet is singing the victorious march of the 'Cl ud Messenger' itself in the centuries to come. As Hillebrandt has pointed out, 'Kalidasa has thereby won the hearts of his country'.1

Indeed when one reads some of the really charming descriptions of the cloud that Kalidasa has given us (especially in the Meghadutam), one can at once feel their peculiarly national appeal The cloud is the friend of all; he is a lover, the rivers are his beloveds; he is waited anxiously by the farmers and the village women as well as the city damsels like; he is born of a high lineage, जातं वंशे भूवनविदिते पृष्करावर्तकानाम्2, he is kāmarupa3 (can take any form at will); and he is also kāmacārin (can wander at will). The poet has very attractively presented this popularity of the cloud, by poetically presenting very convincing evidence for the same He utilizes the colourful images of the Indian mythology and the varied Indian Nature and presents to us an unforgettable picture of the cloud. He is like an elephant attacking playfully a bank

<sup>1.</sup> See Appendix I.

<sup>2.</sup> PM. 6.

<sup>3.</sup> Goethe very much liked this epithet and in his own poem on 'the cloul' he calls him 'God Kamarupa.' The first two lines of the poem run as follows:—

<sup>&</sup>quot;When god Kamarupa, high and exhalted Rolling through the air changes tightly and heavily" CC-0. Prof. Satya Vrat Shastri Collection.

of earth ( वप्रकीडापरिएातगजप्रेक्षणीयं ) 1: surrounded with the rainbow he appears 'like the dark herdsman Visnu, with peacock - plumes aglow ' (बहें ग्रेव स्फ्रित-रुचिना गोपवेषस्य विष्णोः )2: " clothing himself in twilights' rose-red glory," he satisfies the desire of Lord Siva to have an elephant-skin dripping with blood to be used at his dancing time;3 flying over the white Ganges, which receives his dark reflection, he creates the illusion of a new Ganga-Jumna confluence, (स्यादस्थानोपगतयमनासंगमेवाभिरामा) 4; when he rests on the white Kailasa peak, it puts on the charm of the handsome Balarāma, oclad in blue garments; sitting on the Himalayan peaks he appears like a lump of mud tossed up in play by the white bull of Siva ( शोभां शुभ्रत्रिनयनवृषोत्खातपङ्कोपमेयाम् ); when he jumps in the sky in the direction of Alaka, he shines like the footstep of Visnu who strode up in heaven at the time of putting down Bali ( झ्यामः पादो बलिनियमनाभ्यद्यतस्येव विद्या:)7; he can compete in beauty even with the stately mansions of Alaka: 'his lightning shines like the gay heavenly ladies; his thunder-melody sounds like their symphonic drums; his rainbow is like their

<sup>1.</sup> PM. 2.

<sup>2.</sup> PM. 15.

<sup>3.</sup> PM. 36.

<sup>4,</sup> PM, 51.

<sup>5.</sup> PM. 50.

<sup>6.</sup> PM. 52.

<sup>7.</sup> PM. 57.

paintings and his height rivals their cloud-licking towers'.1 Above all, the cloud is the symbol of goodness and large-heartedness as conceived by the Indian: he does good to all, unasked for, never talking about it; he is a sajjana; as the Yaksa praises him, नि:शब्दोऽपि प्रदिशसि जलं याचितश्चातकेभ्यः2; his heart melts at the miseries of others: when he would see the pitiable condition of the Yaksa's bride he would shed down profuse tears, for प्रायः सर्वो भवति करुणावित्तराद्वीन्तिरात्मा.3 With that consummate skill, which is specially Kalidasa's, he has thus presented in the Meghadutam the benevolence and the beauty, as well as the intimacy and popularity of the cloud, so profusely and so repeatedly, that one is inclined to feel that Megha is the real hero of the Meghadutam and that the Yaksa and his wife are only secondary figures. And this might also incidentally explain why the 'actual message' or samdeśa is so small, and the description of the cloud, especially his long journey from Ramagiri to

विद्युत्वन्तं लिलतविनताः सेन्द्रचापं सिचत्राः
संगीताय प्रहतमुरजाः स्निग्धगम्भीरघोषम् ।
अन्तस्तोयं मिण्णमयभुवस्तुङ्गमभ्रंलिहाग्राः
प्रासादास्त्वां तुलियतुमलं यत्र तैस्तैविशेषैः ॥ UM. 1.

<sup>2.</sup> UM. 51.

<sup>3.</sup> UM, 30. CC-0. Prof. Satya Vrat Shastri Collection.

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14 ] KALIDAS: THE NATIONAL POET OF INDIA

Alakā occupies half the poem, 1 in such ravishingly attractive stanzas. And to create this unforgettable picture Kalidasa has chosen such typical mythological images and the beauty of the Indian landscape as only a poet who very well knew the images that the Indian cherishes, could do. Herein lies his Bhāratīyatva.

<sup>1.</sup> A very original reason is given by Goethe for this: (the banished one gives instruction to the cloud) "on the way, however, to observe and bless the places and countries...whereby one gets the idea of the space, which separates him from his beloved and simultaneously a picture of how rich this landscape must be in details." (Vide Appendix III)

#### THE DESCRIPTION OF THE COUNTRY

The long yet very attractive description of the cloud's journey, presented in an excellent poetic form, enriched with local colour and popular mythological imagery, shows yet another feature of Kalidasa's poetry: viz. his very realistic and effective descriptions of the Indian scene, with its richness of colour and form. No other Indian poet has put in charming verse the Nature in and the beauty of the Indian homeland as Kalidasa has done. From this point of view also he is a truly 'Indian Poet,' who intensely loved his mother-land and knew very intimately all her nooks and corners. No external evidence is available to reconstruct the life of this 'Prince of Indian Poetry', but while reading many a verse of his, one feels like imagining that the poet was a great wanderer and had very minutely observed the whole of India. ' āsetuhimācalam, ' though obviously he knew Northern India more intimately. Even further, it appears that almost deliberately he sought every opportunity to describe in his poems the beauties of the Indian continent. In the Meghadutam, he forces the cloud specially to take a rather longer route, which gives the poet an excellent opportunity to describe the shrines, cities, rivers, and mountains of India from Malwa upto the Kailasa peak. In the Raghuvamsa 16 | KALIDAS: THE NATIONAL POET OF INDIA

(XIII. 2-63), the journey of the victorious Rāma from Lankā to Ayodhyā affords another opportunity to the poet to describe parts of Southern and Northern India, in the pleasing words of Rāma to Sītā, as he described to her the different places and scenes observed from their aerial way, some of them familiar to them during their forest-wanderings. The following stanza very graphically describes the frothy sparkling sea-strip between Lankā and India, appearing to be divided into two by the 'setu' stretching upto the Malaya mountain, and looking like the autumnal sky intercepted by a dark strip:

## वैदेहि पश्यामलयाद्विभक्तं मत्सेतुना फेनिलमम्बुराशिम् । छायापथेनेव शरत्प्रसन्नमाकाशमाविष्कृतचारुतारम् ॥ 1

The realistic description of the Citrakūṭa mount, (Raghu. XIII. 47) is quoted and translated further below. Many of these descriptions do not actually present a full contour of the Indian continent from Lankā to Ayodhyā; yet they create a cumulative effect of the different places, (particularly of those where Rāma and Sītā stayed during their forest-wanderings) and the whole picture gains in emotional as well as realistic value, as the descriptions are in the form of Rāma's fond recollections meant to be emotionally shared by Sītā. The following picture of Pañcavaṭī, where Sītā had planted and nurtured so many mango trees and where the herds of deer were

<sup>1.</sup> Raghu. XIII. 2.

raising their necks upward (as it were as a welcome to Sītā), is indeed very pleasing —

### एषा त्वया पेशलमध्ययापि घटाम्बुसंवर्धितबालचूता। आनन्दयत्युन्सुखकुष्णसारा दृष्टा चिरात्पञ्चवटी मनो मे ॥ 1

The invasions of Raghu in all the four directions of India provide yet another occasion to the poet to present short yet pithy picture of some of the Indian provinces (cf. Raghu. IV. 32-73 etc.). In these descriptions too, the main motive is not to present the landscape, but to bring out some striking features of the different Indian States (then kingdoms) in quick flashes. Thus it is told how Raghu's soldiers in the Kalinga Kingdom<sup>2</sup> (now forming the Southern parts of Orissa extending to the South up to the river Godāvarī) enjoyed the drink prepared from coconut juice while sitting on well-arranged seats improvised out of betel-nut leaves:

ताम्बूलीनां दलैस्तत्र रचितापानभूमयः । नारिकेलासवं योधाः शात्रवं च पपुर्यंशः ।। IV. 42.

<sup>1.</sup> Raghu. XIII. 34.

<sup>2.</sup> The exact identification of the countries, rivers etc. mentioned by Kalidasa is indeed difficult, as there is a lot of difference among the theories proposed. Our identifications, however, are drawn from various sources and some are just inferred from the course of Raghu's campaign as described by Kalidasa. Kalinga is here identified according to B. C. Law, Historical Gaography of Ancient India, Societe Asiatique de Paris, Paris, 1954, P. 157. The actual words used are: "The ancient Kalinga country seems to have comprised modern Orissa to the south of the Vaitarni and the sea-coast southwards as far as Vizagapattam (cf. Mahabharata, III, 114.4)."

The extreme South-western parts of India, where the Sahya-ranges end, are presented in an attractive manner. The solidiers of Raghu, while marching in their sealike expanse from the South-eastern parts towards the Aparānta country (=Western countries, like Sūryarika and other according to the Yādava lexicon quoted by Mallinātha; they are called Koņkaṇāḥ by Vallabha¹), made the Sahya mountain appear as if it touched the southern ocean (though the latter was pushed away by Lord Paraśurāma's arrow)!

## तस्यानीकैविसर्पभ्दिरपरान्तजयोद्यतैः । रामास्त्रोत्सारितोऽप्यासीत्सह्यलग्न इवार्णवः ॥ IV. 53.

The different rivers mentioned by their attractive names add a poetic quality to the whole description and give, so to say, a continuous sound image of the beauty and the physical features of the South Indian Continent. Thus, we are told that Raghu crossed the Kapiśā river² between the Vanga (Bengal) and the Utkala(Orissa) countries on his way to Kalinga (IV. 38). Further the river Kāverī (IV. 45) and the Tāmraparnī (IV. 50) (flowing from Palamkot to the Bay of Manor and called Tambara-

<sup>1</sup> cf. Raghu Velankar's NSP, Bombay, Ed. p. 96.

<sup>2.</sup> This river is unidentified by many. Shri Joglekar in his annotated edition of Raghu. (Nirnaya Sagar Press, Bombay, Notes on Canto IV, P. 11) makes the following statement. "Its (i. e. of the Suhma country to the west of Vanga) capital Tamralipta has been identified with Tumluk on the right bank of the Cossya which is the Kapisha of Kalidasa."

varī)<sup>1</sup> are mentioned; about the latter it is stated that the Pāṇḍyas offered to Raghu excellent pearls from the ocean, where the Tāmraparṇī joins it:

ताम्रपर्णीसमेतस्य मुक्तासारं महोदधेः ।

ते निपत्य दद्स्तस्मै यशः स्विमव संचितम् ॥ IV. 50.

Similarly, the river Muralā in the Kerala country is pre ented as indirectly helping the process of scattering the fragrant Ketaka pollen by means of the wind blowing from her( IV. 55); the river is identified with Kāli² in the Karnataka country flowing near the Sada-hivagadha fort; this statement becomes clear when it is noted that formerly the Kerala country included Karnataka in addition to Cochin and Travancore; of. also Joglekar, ibid. (p. 18) Finally having described the countries in Northern and Western India, the Himalayan regions come to be presented in their attractive features. It is stated that the soldiers of Raghu enjoyed the cool winds from the Ganges, accompanied by the murmuring sounds from the birch (thurja) trees³; even the

<sup>1.</sup> Acc. to Prof. Velankar's identification (ibid., p. 95 fn. 3); cf. also B. C. Law (ibid., p. 38): The Tamraparni is a large Malaya river which must have flowed below the southern boundary of the kingdom of Pandya;" also p. 192, where the name Tambapamni is given of, which Tamraparni may be a Sanskritisation. It is further stated there that it may be identified with the Gundur.

<sup>2.</sup> cf. Prof. Velenkar, ibid, p. 97. fn. 1.

<sup>3.</sup> It is notable that this description of the upper parts of the Gargetic mountains is very accurate (cf. Frof. G. B. Pandya: Geographical Data in the Meghadutam, in A Symposium on Meghaduta, M. S. Unversity of Baroda, 1957, p. 19.)

cultured Sunandā, while introducing Princess Indumati the various kings assembled for her Svayamvara, gives excellent descriptions of the capitals and dominions of their different kingdoms (Raghu. Canto VI); at the beginning of the Kumārasambhava, the poet gives us a grand, though rather imaginative, picture of the Himalayas. If one takes the trouble, one will find it easy to reconstruct a 'poetic geography of India' as presented by Kalidasa. Says Hillebrandt, "The poet knows the myths that cluster round the mountains and holy shrines and draws in delicate lines a colourful picture of the Indian world"; one feels like adding, "He is indeed a poet of the Indian land."

If we examine some of these descriptions, we will find how true they ring even today. A very convincing evidence to prove the truth of this has luckily been brought forward by the late Prof. G. B. Pandya.<sup>2</sup> In the st. तस्यास्तिक्तंनगजमदेवीसितं वान्तवृष्टिर् etc.<sup>3</sup>, the cloud is told that after leaving the Āmrakūṭa hill he would see the beautiful river Revā and from there he should proceed forward after drinking the water of that river whose flow is obstructed by a cluster of the Jambū trees (जम्बूक्जप्रतिहतरयम्डतोयमादाय गच्छे:). Prof.

<sup>1.</sup> See Appendix I.

<sup>2.</sup> Cf. ibid. (Geographical Data in the Meghaduta), p. 12 and 19.

<sup>3.</sup> P. M. 20.

Pandya, noting B. C. Law's remark in his Historical Geography of Ancient India' viz. that "This is poetic effulgence," brings forward evidence to prove that there is actually a spot where the Narmada flows through a thicket of Jambū trees. Says he: "Shri Narendra Bhatt of the Faculty of Technology, of the M. S. University of Baroda, planned a boat expedition from Amarkantak to Broach over two years back. Near Handia he came accross a spot where the boat had to be steered with the help of Jambū-tree handgrips. In this area, Shri Bhatt told me (i.e. Prof. Pandya) the river broadens out and is lost in myriads of Jambū-trees."1 Further, regarding Kalidasa's very deep observation of the Himalayan regions in the description of which 'his close knowledge and appropriate placing of flora and fauna' are observed and can be verified even now, Prof. Pandya2 observes as follows :- "For example, the poet would always associate Devadaru with Bhagirathi basin taking its origin at Gomukh and passing through Gangotri. When describing Mandakini, he mentions Mandara trees. This is an apt description of flora of Gangotri and Kedarnath regions respectively. When he recalls the higher climes, presumably beyond Gangotri, the "bhurjtwachs" (birch trees) are described.....the

<sup>1.</sup> ibid. p. 12.

<sup>2.</sup> Prof. Pandya's words should be relied upon 'because he had trecked the Himalayan regions and knowing Kalidasa's stanzas after stanzas by heart (though he was a Professor of History and sometimes of Geography), he could actually verify the details given by the poet.

Gandhamadan area is the land of flowers with valley of flowers lying just east of Ghatchatti, between Joshimath and Badrinath." This area is attractively described by Kalidasa in the pithy remark¹ 'स नाम संभोगो यस्तादृशेषु प्रदेशेषु' put in the mouth of Sahajanyā referring to the honeymoon of Purūravas and Urvasī. This will show how remarkably Kalidasa has succeeded in grasping the features of the country. With this knowledge, he gives us a total impression of the 'Indian Country' interwoven with images drawn from her mental and spiritual world.

The similies that he uses to illustrate and ennoble these descriptions are also perfectly Indian—they are so convincing to an Indian reader! Here are some illustrations: While describing the confluence of the Gangā and the Yamunā, a place dear to the heart of every Indian,<sup>2</sup> it appears that the poet was almost in raptures! 'The white and black waters of the two rivers, which, though intermingled, yet appear distinct for some distance after the confluence,' are presented in a series of images, which are as really Indian as they are beautiful. 'The Gangā, in which the Yamunā pours her blue waters, appears here,

<sup>1.</sup> The original Prakrit is सो एाम संभोओ जो तारिसे सु पदेसेसुं ।, Vihramorvasiyam Interlude, to Act IV, para 7.

<sup>2.</sup> The Gangajamna confluence occupies a prominent place in the mind of the Ind.an. A garment having only two colours all along is said to be gangajamni in Marathi. The word has many other usages in the different Indian languages.

like a pearl necklace interwoven with sapphire, and there, like a garland of white lilies interspersed with blue ones; once like a row of white swans sitting on a Kadamba tree, and once again like the sandal paste of Godess Earth mixed up with the black perfumed powder, or like the autumnal clouds brightened with the glimpses of the clear sky or finally, even like the body of Lord Siva himself smeared with white ashes and adorned with black cobras!' He describes the Himalaya as the 'Earth's measuring rod' and to him the white Kailāsa peak is like the daily loud laughter

क्वचित्प्रभालेपिभिरिन्द्रनीलैमुँक्तामयी यष्टिरिवानुविद्धा ।
अन्यत्र माला सितपङ्कजानामिन्दीवरैक्त्लचितान्तरेव ॥
क्वचित्लगानां प्रियमानसानां कादम्बसंसर्गवतीव पिङ्क्तः ।
अन्यत्र कालागुरुवत्तपत्रा भिक्तभुंवश्चन्दनकित्पतेव ॥
क्वचित्प्रभा चान्द्रमसी तमोभि छायाविलीनैः शबलीकृतेव ।
अन्यत्र शुभ्रा शरदभ्रलेखा रन्ध्रेष्विवालक्ष्यनभःप्रदेशाः ॥
क्वचिच्च कृष्णोरगभूषणेव भस्माङ्गरागा तनुरीश्वरस्य ।
पश्यानवद्याङ्गि विभाति गङ्गा भिन्नप्रवाहा यमुनातरङ्गैः ॥
Raghu. XIII. 54-7.

The passage is quoted here in extenso for its sheer eloquence and imaginative quality. Kalidasa is known for his restraint and never uses a simile unless it is necessary, and there too only a single one. When, however, his emotion is intense he uses three similes together i. e. what is called malopama (cf. Raghu. III. 9; Kumara VII. 21 etc.). But here he offers a regular feast of Kalidasan similes! Obviously he was in raptures over the गंगायमनासंगम! (cf. also Raghu. VI. 48; PM. 51)

of Lord Śiva'¹ The Citrakūṭa mountain is like a wild bull, 'its caves are the bull's mouth, its peaks are its horns, the clouds, the earth which it tears up in play, and its thundering cataracts, its wild bellowing '² The Revā or the Narmadā dashing against the rocks of the Vindhya appears like the coloured designs drawn on an elephant's body.³ A very fine picture of the Daśārṇa country ( at the time of the advent of the rains ) which was perhaps more familiarly known to the poet, is presented in the Meghadutam:

राशीभृतः प्रतिदिनमिव त्र्यम्बकस्याट्टहासः । PM. 58.

Raghu. XIII. 47, quoted in Keith's translation (Classical Sh. Lit. p. 48).

रेवां द्रक्ष्यस्युपलावेषमे विन्ध्यपादे विशीएाँ भक्तिच्छेदैरिव विरचितां भूतिमङ्गे गजस्य ।। PM. 19.

<sup>4.</sup> P.M. 23.

#### III THE DESCRIPTION OF NATURE

It is, however, the excellent descriptions of the Indian Nature, the rich and colourful country-side and the variations of her seasons that more entitle Kalidasa to be styled the National Poet of India.

Other Indian poets have described the Indian lilies and swans and the seasons like the Spring (Vasanta) and the Autumn (Sarad), but their descriptions are often conventional, somewhat artificial and at times too pedantic to be considered really representative. Kalidasa alone does this in the most admirable manner.

As Sri Aurobindo points out, "These descriptions (i.e. Kalidasa's) which remain perpetually with the eye, visible and concrete as an actual painting, belong, in the force with which they are visualised and the magnificent architecture of phrase with which they are presented, to Kalidasa alone among Sanskrit poets." His Rtusamhāra, as is well-known, describes all the Indian seasons. To quote Sri Aurobindo again, "Kalidasa's Seasons is perhaps the first poem in any literature written with the express object of

<sup>1.</sup> Sri Aurobindo, Kalidasa, Calcutta (Arya Sahitya Bhawan), 1929, p. 46. (Italics ours)

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describing Nature"1 and let us add "at any rate the first poem in Sanskrit describing the Indian Nature". The Rtusamhāra is certainly then a poem which establishes Kalidasa's claim to be considered the 'National Poet' of India. And so are his other descriptions, scattered in his other works, in addition to those in Rtusamhāra, such as Vasanta in Canto IX of Raghuvamasa, and once again Canto III of the Kumārasambhava; also Mālavikāgnimitra III. 3, Vikramovasiyam II, Varsāgama in the Meghadutam and so on.

Nature as such has naturally been described by many poets both Eastern and Western, but Kalidasa brings in a typically Indian point of view in presenting Nature as observed in India, particularly her seasonal variations. The English poet Thomson, for example, has written a poem on 'Seasons' and his plan also is the same as that of Kalidasa viz., describing each season 'in its principal peculiarities, scenes and characteristic incidents,' as pointed by Sri Aurobindo Ghosh.<sup>2</sup> But he further points out<sup>3</sup> "Thomson was unable to grasp the first psychological laws of such descriptive poetry. He fixed his eye on the object but he could only see the outside of it. Instead of creating he tried to photograph." Similarly, Wordsworth also has described Nature from what

<sup>1.</sup> ibid., p. 33.

<sup>2.</sup> ibid , p. 33.

<sup>3.</sup> ibid., p. 34; italies ours.

may be called a spiritual point of view. For him, the ocean is a mighty being, but he rarely shows us how actually that being behaves. For Kalidasa, there is hardly any difference between Nature and Man. ( This point is further discussed in greater detail. Here, however, it is brought forward in order to emphasise the typically Indian characteristics of Kalidasa's presentation. )

In this connextion, it should be noted that a special liking for external Nature (which later on in the Sānkhya philosophy became a part of three-moded i. e. trigunātmika Prakṛti ) has been a special characteristic of the Indian mind. This is well observed throughout in Indian literature, beginning from the Vedas down through the Rāmāyana till the end of the Mahākāvya period and that of the Subhāsitas. As is well-known, the Vedic people worshipped gods that were personifications of different natural phenomena such as the Sun, the Usas ( Dawn ), the Maruts (the Wind-gods), Parjanya ( the rain-shedding clould ), Agni ( the sacred fire ) and so on.1 This is due to the fact that to them the external Nature with all its beauty, power and even terror was permeated by a Divine power, which could be appeased as well

<sup>1.</sup> There is a current view that some deities are personifications of abstract ideas also. Thus Mitra is the god of 'contract' according to Prof. Meiuer and Varuna is that of 'truth according to Prof. Luders and so on. But this does not disturb the well-attested view about the natural basis of many Rgvedic deities.

pleased by prayer, song, offerings and worship in a sacrifice. As a result they composed beautiful hymns in honour of these deities, not at the same time forgetting attractively to describe the natural phenomenon concerned. See the following rcs in the hymn RV. 5.85 in honour of Parjanya, vigorously describing the onslaught of rain: "He uproots the trees also the wicked. (V. 3)...the winds blow; the lightning falls, plants rise up and the heaven as it were swells (by rain) (V. 4). The thunder of the lion rises up from afar when Parjanya makes the sky raining. (V. 3)...Well draw up your water bag, O Parjanya, facing downwards and may low and high places appear well levelled (due to lot of rain falling from it) (Verses 7 and 8)". The disappearance of the Dawn leaving golden streaks by the riverside is graphically described thus (RV. 4.30):

"Indra (here representing the Sun) struck the daughter of Heaven (i, e. Uṣas though a woman) and pounded down her car. Being terribly afraid, she ran away from its axle and yoke; her smashed golden car lies by the riverside (Verses 8—10)".

The storm gods Maruts receive poetic praises describing the storm and lightning phenomena.

For instance:

RV. 5.57.3.

"Oh Maruts, you shake the mountains. The forest bend through fear under your march. You shake the earth when you yoke your horses". (RV. 5.57.3)

The same love for Nature is seen in the  $R\bar{a}m\bar{a}yana$ . The famous description of the rainy season in the  $Kiskindh\bar{a}$  is an excellent example of the same. ( $Kskhindh\bar{a}$  Sarga 28, NSP Edn. of 1930.) "It is possible to mount up to the sky by the steps of clouds in order to worship the god Sun with the garlands of Kutaja flowers (St. 4).1

The mountains appear like students......the black clouds are the dearskin; the steams of rain are the sacred threads (St. 10) etc." The forest around the Pampā lake is described in a metaphorical, yet very realistic, way. "The trees are like singers; they wear flowers on their heads; they make lively movements due to the wind and swarms of bees are their ear-ornaments". In the Subhāṣita literature also, some striking features of the Indian plant-life and animal-life are utilized for drawing easy moral conclusions; cf. the following address to the fire-worm on a cloudy night.

<sup>1.</sup> These flowers, incidentally, are available at the beginning of the rainy season. Kalidasa also mentions that the Yaksa welcomes 'the cloud' with a handful of these flowers. PM. 4.

<sup>2.</sup> Cf. मेघकृष्णाजिनधरा धारायज्ञोपवीतिनः । मारुतापूरितगुहाः प्राधीता इव पर्वताः ॥ 4.28.10.

<sup>3.</sup> Cf. पुष्पसंच्छन्नशिखरा मारुतोत्क्षेपचञ्चलाः। अमी मधुकरोत्तंसाः प्रगीता इव पादपाः॥ 4.1.20.

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"The sun has already disappeared, the moon and stars are screened by the clouds. In this vacant darkness Oh Fire-worm, mayest thou exhibit all thy light at will." "I

All this illustrates well the special love of the Indians for the beauties of Nature and also a tendency to relate them to human life, drawing lessons for human behaviour. Kalidasa, well knowing the likes and dislikes of his people, gives them a feast of poetic Nature-descriptions.

How enchanting and true these descriptions are can be seen from a few examples. Look at the pleasures of summer, as the Sutradhāra sings them in S'ākuntala.

"Plunges in water are so pleasant; the breezes blowing from the forests are fragrant with the pāṭala flowers; t slumber under shades is so sweet; the evening hours are most charming !"2 The condition of animal life also in summer is presented very realistically in the Rtusumhāra. Here one gets a fine view of the lion: "Yonder lies the lion, forgetting his might, feeling heavily thirsty; his tangue tolls out and occasionally he shakes his mane, not inclined to pounce on the elephants even though they are lying so near!"3

The cobra also has his place in the same scene.

### क्वापि गतः पितरह्नां जलदान्तरितः शशी सनक्षत्रः । शून्ये तमिस भवानिप खद्योत द्योततां नाम ।।

- 2. These and other translations in this book are a little free ( to avoid verbosity ), yet they are true to the original.
  - तृषा महत्या हतविक्रमोद्यमः श्वसन्मुहुर्दूरविदारिताननः ।
     न हत्त्यदूरेऽपि गजान्मृगेश्वरो विलोलजिन्हश्चलिताग्रकेसरः ।।
     Riu. 1.14.

"Heated by the blizing Sun, burnt by the extremely hot dust, lowering his panting head, breathing frequently, here lies the cobra even under the shade of a peacock!" Sri Aurobindo's following remark about the verse translated herewith is notable: '(its) rapidity and lightness restrained by a certain half-hidden gravity marks the Kalidasan touch'; moreover these stanzas give a sweeping impression of the Indian summer, as seen especially in the jungle-conflagrations of India.

ज्वलति पवनवृद्धः पर्वतानां दरीषु स्फुटति पट्निनादैः शुष्कवंशस्थलीषु । प्रसरति तृरामध्ये लब्धवृत्तिः क्षणेन ग्लपयति मगवर्गं प्रान्तलग्नो दवाग्निः ॥<sup>3</sup>

Further we get the picture of the abundance of the beautiful blue, the Indian  $Sy\bar{a}ma$  hue of the clouds at the beginning of the rains. "The sky is covered on all sides by the clouds; the latter look here, blue like the petals of very blue lotuses, here shining like big masses of collyrium, here again have they the lustre of the breasts of pregnant women". The spring, a favourite

खेर्मयूखैरिततािपतो भृशं विदह्यमानः पथि तप्तपांसुभिः।
 अवाङमुखो जिह्यगितः श्वसन्मुहुः फणी मयूरस्य तले निषीदित।।
 Rtu. I.13.

<sup>2.</sup> ibid., p. 47.

<sup>3.</sup> Rtu. I. 25.

<sup>4.</sup> नितान्तनीलोत्पलपत्रकान्तिभः
विचित्रभिन्नाञ्जनराशिसंनिभैः।
विचित्सगर्भप्रमदास्तनप्रभैः
समाचितं ब्योम घनैः समंततः ॥ Rtu. II.2.

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of Kalidasa and also the Indian people, is honoured with many a verse. See the following one :-" The tilaka flower serves as an ornament for the ladies, as well as for the Vanasthali (forest), decorated as it is with blue bees, that shine like drops of collyrium".1 Many such descriptions can easily be multiplied from Kalidasa's works. In all these the poet has used essentially Indian similies, which, felicitons and vivid as they are, make the Indian scene live before us as the following attractive2 renderings of parts of various Rtusamhāra stanzas by Sri Aurobindo amply proves. "The deep blue midsummer sky like a rich purple mass of ground collyrium; girls with their faces and loveliest eyes are like 'evenings beautifully jewelled with the moon'; the fires burning in the forest look like far-off clear drops of vermilion ( sindura ); the new blades of grass are like pieces of split emerald; rivers embracing and tearing down the trees on their banks are like evil women distracted with passion slaying their lovers."

<sup>1.</sup> Raghu. 1X. 41.

<sup>2.</sup> Aur. p. 43.

### IV THE UNIQUE CHARACTERISTIC OF THESE DESCRIPTIONS

These descriptions of the Indian Nature with its varying seasons bring us to yet another feature of Kalidasa's poetry, which further supports the conclusion that he is a representative of the Indian mind par excellence. It is the intricate mingling of natural and human elements which prominently characterizes all his writings.

It can be better stated in the words of Ryder... "even Shakespeare, for all his magical insight into natural beauty, is primarily a poet of the human heart. That can hardly be said of Kalidasa, nor can it be said that he is primarily a poet of natural beauty. The two characters unite in him, it might almost be said, chemically".1 And he further says that the Meghadutam best illustrates this feature. "The former half is a description of external nature, yet interwoven with human feeling; the latter half is a picture of a human heart, yet the picture is framed in natural beauty. So exquisitely is the thing done that none can say which half is superior."2 To Kalidasa external nature is fraught with human feelings; and man, on the other hand, is a part of nature. Illustrations of this can be found on every page of

<sup>1.</sup> Ryder, Intro. p. XIX.

<sup>2.</sup> Ryder, ibid., p. XX.

Kalidasa; and seen as above this is especially so in the Meghdutam.

No doubt, when the Yaksa decided to send a message through the cloud, an acetana, a nonsentint thing, he, as if were to justify his position, specially points out- 'Ne'er yet was lover could discriminate · twixt life and lifeless things, in his love-blinded state. '1 and tries for a time, though ever so short, to treat the cloud as pure nature. But it is only temporary; the poet also, it appears, soon forgets that the cloud is only a collection of 'smoke, light, water and wind' and treats him as a living entity, having human feelings, yet possessing all elemental qualities of Nature. This is often done so intricately that it is really very very difficult to separate these two elements. The Citrakūtā mountain and the cloud have a very sweet friendship between them; every year the cloud meets him after a long separation and then again he has to cut himself off from his friend: profuse indeed are the tears that the cloud shades at the time of this separation! Remarks the Yaksa

काले काले भवति भवतो यस्य संयोगमेत्य स्नेहव्यक्तिश्चिरविरहजं मुञ्चतो बाष्यमुष्णम् ॥ PM. 12.

While the cloud is covering the long distance between Rāmagiri and Alakā, he would be tired and naturally feel thirsty on the way; he is, there-

<sup>1</sup> कामार्ता हि प्रकृतिकृपणा तनाचेतनेषु । P. M. 5.

fore, to rest on mountain tops and drink the 'light' water of the springs on the hills. As Mallinatha points out, on the authority of Vagbhata, this water of the mountain springs is very wholesome ("परिलघुगुरुत्वद।षरहितम्। उपलास्फालनरवेदितत्वात्पथ्यमित्यर्थः।") and, we may add precisely, therefore the Yaksa recommends it to his friend, the cloud for his journery! The cloud vomits out much water on the way (of course by shedding down rain), and as a remedy against vomitting, it is recommended that he should drink the pungent and medicinal water of the Narmada. This is strictly in conformity with the prescriptions of Indian medical authorities. The cloud is also a pious Hindu, so to say, when he reaches the Mahākāla temple in Ujjayinī, he worships Lord Siva with devotion; his thunder serves as the drum to be beaten at the time of evening worship; he fulfils the desire of Siva to possess an elephant skin dripping with blood, when he is reddened with glow of the evening twilight and Goddess Bhavāni looks with approval at this manifestation of his devotion to Siva. The Yaksa makes the cloud visualize this fine picture of the occasion-

# नृत्यारम्भे हर पशुपतेरार्द्रनागाजिनेच्छां कान्त्रोद्देगस्तिमतनयनं दृष्टभक्तिर्भवान्या ॥ $P.\ M.\ 36$

Further on his way the cloud is to go to 'pradaksinā' (i. e. a circumambulation round) the Sivapada in the Himalayas and thereby gather immense religious merit. On the Himalayas he has another opportunity

to serve goddess Gauri: when S'iva is leading her by the hand, from which he has removed away the encircling cobra in order to remove her fears, the cloud should arrange himself in a sort of a line of steps, to form Gauri's way to the sport-mountain. In all this the Yakṣa as it were offers the cloud a prospect of 'punya' in return for carrying his message to his wife! What could be more Indian spirit proper! than this pious hope, indirectly suggested in a typically Indian way!

When the cloud reaches Alaka, the question comes as to how he should recognise that city. But it is not difficult : she (who was as it were a woman), putting on a net of pearls in her blue hair (which are the clouds with white water drops sticking to its palace-towers) and slightly pushing away her silken garment in the form of the Ganges, will be lying there on the lap of her lover, the Kailasa! This one, engaged in love-sport, is certainly (the city) Alaka, the cloud should know. But should he disturb the solitude of these lovers? Yes, he may; for he is Kāmacārin and is privileged to go anywhere !1 Further the cloud, being Yakşa's messenger, naturally stands in the relation of friendship to the Yakşaptnî, who thus becomes his sakhi. When the cloud actually sees her in her love-lorn condition, (धारयन्ती ) शय्योत्सङ्ग निहितमसकृदुःखदुःखेन गात्रम्<sup>2</sup> he would naturally not be

<sup>1.</sup> PM. 63.

<sup>2.</sup> UM. 30.

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THE CHARACTERISTIC OF THESE DESCRIPTION [ 37

able to check the flow of his tears, and the more so, because he is very kird-hearted! Hence the Yakşa tells him

### त्वासप्यस्यं नवजलमयं मोचिषष्यत्यवश्यं प्रायः सर्वो भवति करुणावृत्तिराद्रीन्तरातमा ॥¹

The more one searches the Meghadutam, the more will one find, almost everywhere, this unison of Nature and of man, which is one of the abiding elements of the Indian mind, inherited from the hoary times of the Rgveda onwards. The Vedic sage considered all Nature to be replete with human, or more correctly, divine life and deified different aspects of Nature. He considered, for example, Vāta (wind) as a mighty being, which moves on a big car, but strangely enough,

his form is never seen, घोषा इदस्य शृष्विरे न रूपम्<sup>2</sup>; or the golden colour of the early sunrise makes him utter, "Oh the Uṣas has broken her golden can and scattered it away by the riverside!" This feeling is seen in the *Upaniṣads*, where we come across descriptions of things like, for example, 'The man who is seen in the Sun' and such others. Soon there came the belief in transmigration (punarjanaman), and everything in the world, living or nonliving, was considered to possess a sort of a 'life'. A stone would be transformed into the beautiful Ahalyā, when the occasion arises and even a tree or an animal would

<sup>1.</sup> UM. 30.

<sup>2.</sup> R. V. X 168. 4

get different births according to its Karman. One may or may not believe in these things, yet there can be no denying the fact that the Indian mind, often unconsciously, finds and feels a sort of life everywhere in Nature. In the words of the Sāmkhyas all is Prakṛti (Nature), there being no such difference in reality as human and non-human. In order to explain, or to offer a sort of raison d'etre for this wonderful mixture of man and nature in the poetry of Kalidasa, one may say that he is under the influence of this Indian philosophical and emotional heritage of the unity of Man and Nature. Only the poet offers it in a beautified form, mellowed by his imagination, and sustained in its appeal by the use of his many conceits, which present it in a lovelier form.

One cannot resist the temptation of quoting some more examples of this special feature of Kalidasa from works other than the *Meghadutam*. Here is one from *Raghu*. II. 9-13. The reception, which king Dilipa had in the forest, where he tends the holy cow, the daughter of the heavenly Nandini, is an example in point:

"The king had no attendants; therefore, the trees, knowing him to possess the sway of King Varuna himself, offered him the word of welcome in the form of the chirping of birds; the king was like Agni, the friend of Vāyu; hence the latter ordered the creepers to offer him (ceremonial) fried rice and flowers; the bamboos, filling themselves with wind, sang his fame in loud strains; the

wind himself fanned him with cool breezes, carrying the fragrance of flowers. "I In the wanderings of Purūravas, who was mad due to the sudden disappearance of Urvaśī the presentation of Nature in human terms almost reaches perfection. The King piteously asks every denizen of the forest, the trees, mountains, swans, elephants, about his beloved Urvaśī and wanders on madly. About this one feels inclined to say with Ryder "It is hardly true to say that he (Kalidasa) personifies rivers and mountains and trees; to him they have a conscious individuality as truly and as certainly as animals or men or gods." 2

"The King sees a black cloud and perhaps remembers a former mishap in which his beloved Urvaśi was being kidnapped by the demon Keśin. He now mistakes the cloud for a mad rebber armed with a big bow, who is taking away his fair beloved. But soon he finds that it is only a cloud, and not a robber; what appeared as bow was only the rainbew; it showered not arrows but only drops of water and the beauty that stood by its side was not Urvaśi but only the lightning!" His addresses to the different plants and animals in the forest are so pathetic and ever so replete with a feeling of unison

I. Raghu. II. 9.

<sup>2.</sup> Introduction P. XIX.

<sup>3.</sup> नवजलधरः सन्नद्धोऽयं न दृष्तिनिशाचरः सुरधनुरिदं दूराकृष्टं न नाम शरासनम् । अयमपि पटुर्धारासारो न बाएपरंपरा कनकनिकषस्निग्धा विद्युत्प्रिया न ममोर्वशी ॥ Vikram. IV. 1.

with Nature. He asks the Cuckoo, "They call thee the messeager of love, O Cuckoo, thou art the best remedy for taming the pride of women; please, therefore, bring my beloved to me or carry me there where that sweet-speaking one is: "I But alas! the Cuckoo is unmindful of this request. "Indeed the sorrow of others is not very important", the King realizes. The river hurrying with her course attracts him in his wanderings. Scon he imagines that Urvasī, in her anger, has transformed herself into a river:

"For, the ripples of water are the knitting of her eyebrows; the row of frightended birds is her white waist-girdle that jingles; she trails her foam like a garment dragged away through anger," 2 To a non-Indian these descriptions may appear perhaps too romantic or oversentimental; but if one really tries to understand the mental frame of the Indian, one is sure to find some indescribable pleasure in this type of poetry. Dr. Hillebrandt has rightly remarked in connexion with Meghadutam, "But to one, who submits himself to the

त्वां कामिनो मदनद्तिमुदाहरन्ति

मानावभङ्गनिपुगं त्वममोघमस्त्रम् ।

तामानय प्रियतमां मम वा समीपं

मां वा नयाशु कलभाषिणि यत्र कान्ता ॥ Vikram. IV. 11.

<sup>2.</sup> तरंगभूभङ्गा क्षुभितविहगश्रीएारशना विकर्षन्ती फेनं वसनिमव संरम्भशिथिलम् । यथाऽऽविद्धं याति स्खलितमभिसंघाय बहुशो नदीभावेनेयं श्रुवमसहना सा परिएाता ।। Vikram. IV. 28.

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national individuality of the Indian master, whose heart was moved not by the cool whiff of the North, but by the Malaya-wind fragrant with sandal-dust, will win newer fascinations from the poem "1

<sup>1.</sup> Appendix 1. CC-0. Prof. Satya Vrat Shastri Collection.

### V THE DOCTRINE OF TAPAS

There yet remains one very striking feature of Kalidas's works, which establishes his claim to be considered a real representative of Indian culture even by the side of Vyāsa and Vālmīki. It was Rabindranath Tagore, who himself can in many ways be considered the Kalidasa of modern India, first pointed out in a very convincing yet attractive manner that Kalidasa, though outwardly a poet of love, ( श्रंगार ) 'Srngāra', is yet the poet of Tapas. He glorifies the principle of Tapasya, its purification through sufference-principles which give the Indian 'ivettanschanung' its individuality and This question raises another issue. What character.1 aim had Kalidasa kept before him while writing his poetry and dramas? Was it only to interest and entertain his readers or did he want to convey some 'philosophy' or message through them? The problem can be discussed indepently, but for the purpose of the present discussion it is enough to recognise that, though Kalidasa's chief aim might have been to delight his readers, to transport them to a world of bliss, or

<sup>1.</sup> Cf. Tagore: Shakuntala, its inner meaning (printed as Introduction to Lawrence Binyon's translation of Shakuntala; translated from a Bengali article by Prof. Sarkar); also Tagore: Pracina Sahitya (especially the article on Kumarasambhavam and S'akuntala, pp. 20-41), (I feel highly grateful to these writings of lagore for the very valuable suggestions I got from them for the discussion of this important topic - SS.B.)

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S'rngāra or, to use the word of Mammata to give them परनिवृति, still it is obvious that he had some philosophy to convey. He had put some 'inner meaning' in all his writings, which, when discovered for us by gifted minds like Tagore, becomes quite evident and gives us a new point of view of looking at the works of the Kavikulaguru.

Referring to the famous praise of S'ākuntala 1 by Goethe who sees in the drama or better in the character oi S'ākuntalā the union of Heaven and Earth, Tagore poirts out that Goethe's stanza is not just an exaggeration of rapture, but that it is the deliberate judgment of a true critic. This he has shown in detail by a thorough examination of the development of the love story of Duḥṣyanta and S'ākuntalā, as presented in the S'ākuntalam. For this he offers an interpretation of the curse whereby, S'akuntalā was repudiated by her husband; refers to the significance of the solitary life of ten years which she spent in the hermitage of

<sup>1.</sup> Prof Holden in his excellent study on the character of Kalidasa's S'akuntala as compared with that in the Mahabharat, has pointed out that Goethe's prise is not the drama S'akuntala but for the character of S'akuntala as presented in the orama. This becomes clear if we look to the original wording of Goethe's tamous poem in praise of akuntala. Literally translated, the last two lines would run as follows:--

<sup>(</sup> If I wish to tell in one word of the blooms of Spring and the fruits of the ripened year, of Heaven and Earth...etc.)

I name thee O S'akuntala,

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the heavenly sage Mārīca as also of the long period of the king's penitence. Says Tagore: "Dushyanta is now consumed by remorse. This remorse is TAPASYĀ. So long as Śakuntalā was not won by means of this repentance there was no glory in winning her...One sudden gust of youthful impulse had in a moment given her up to Dushyanta. But there was not the true, the full winning of her. The best means of winning is by devotion, by tapasyā. What is easily gained is as easily lost. Therefore, the poet has made the two lovers undergo a long and austere tapasyā that they may gain each other truly eternally." That the poet himself believed id this principle need not

<sup>1.</sup> Italics ours.

<sup>2.</sup> This long quotation needs no apology; for it was Tagore, who first discovered the spiritual values of Kalidasa's poetry and expressed them most eloquently, though with proper restraint. For the opposite point of view see Aurcbindo, ( ibid p. 16,) 'Kalidasa is the great, the supreme poet of the senses, of aesthetic beauty, of senuous emotion.' (And elsewnere ( ibid. P. 50) Kalidasa is referred to as 'The prophet of a hedonistic civilization'.

<sup>3.</sup> Prof. V. K Rajwade in an introductory article 'Duhsy inta and S'akuntala; were they at fault?' to Prof. Laxmanshastri Lele's Marathi translation of the S'akuntalam (Poona, 1926), has opposed the view of Dr. Tagore and a somewhat similar one of Dr. Belvalkar that the earthly love between Duhsyanta and S'akunta'a was finally transformed into heavenly love by repetance and penance. Rajwade contends that the stry of Duhsyanta and S'akuntala is just that of the cruel working of Fate (Daivadurvipaka, p. 3) and that the same theme is present f.om the beginning to the end of the play (अवपासन CC-0. Prof. Satya Vrat Shastri Collection.

be accepted as only a deduction from his works, but he actually mentions it in so many words: ज्ञमप्रधानेषु तपोधनेषु गृढं हि दाहात्मकमास्त तेजः।

This idea of tapas, which is rather difficult to explain but is well understood by the Indian mind, is a 'Kulturgut' of India, a heritage of her long past. In the Rgveda it is stated that Rta (divine truth) and Satya (factual truth) were born from tap is 2 In the Brāhmaṇas it has often been mentioned that Prajāpati, the creator, before creating the world, first performed 'Tapas' or austerities,3 and it has been declared in the Upaniṣads that the highest principle or Brahman can be obtained by Tapas.4 Tapas was held naturally in great regard and it was laid down that none should criticise one, who is a tapasvin.5 People in India are acquainted with thousand and one stories of Tapasvins,

इतिपर्यंत हा दैवाचा इतिहास होय ibid. p. 3). One of Rajwade's arguments is that Kalidasa as a typical Indian could not forget the role that Destiny plays in man's life. The whole article deserves study as strongly presenting the opposite point of view.

1. S'akuntalam II, 7.

# 2. ऋतं च सत्यं चाभोद्धात्तपसोऽध्यजायत । RV. 10. 100. 1

It should be noted that we have translated here Rta and Satya (which are disputed words) in a reliable and yet free manner.

- 3. Cf. Statements like स तपोऽतप्यत etc.
- 4. तपसा बह्म विजिज्ञासस्व Taittiriya Upanisad III, 2.
- 5. तपन्तं न निन्देत् Chandgy opanisad II, 14, 2.

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who spent their life in the spiritual development of the Self and often in public service also. It is not within the purview of the present discussion to explain the idea that lies behind the doctrine of 'Tapas'. One can, however, understand it as devotion, (as Tagore has done), that is to say, concentrated and severe effort to get anything without any special attention to creative comforts or to achieve anything that man wants. It means, in effect, that the key to success lies in human effort—devoted human effort. Kalidasa has tried to present this poetically, and has succeeded in preserving in his attractive stanzas one great principle of the Indian way of life, and surprisingly enough no other writer except Bāṇa, who followed him, could ever think of doing it.

Just as Tagore, so also Mallinātha, the famous commentator, is of opinion that Kalidasa wanted to show that tapas can do a lot for man. When hārvatī tried to win over S'iva in her gay attire amidst the luxuriant and exciting atmosphere of Vasanta, she was insulted; her beauty was proved worthless. S'iva did not accept her. The poet describes the mighty disappointment of Pārvatī in sīvai जगाम भवनाभिमुखी कथंचित्, her consequent self-reproach with the words निनिन्द रुपं हृदयेन पार्वती? and then the equally mighty determination to prove worthy of her desire— इयेष सा

<sup>1.</sup> Kumara. III. 75.

<sup>2.</sup> Kumara. V. 1.

कर्तुमवन्ध्यस्पतां समाधिमास्थाय तपोभिरात्मनः । 1. While explaining this passage, Mallinātha points out that Pārvatī decided to obtain the unobtainable by means of tapas, which, Manu<sup>2</sup> has declared to be the best means of attaining the unattainable, of surmounting the insurmountable!

And just as Kalidasa was in raptures when he described the Ganga - Yamuna - Sangama, he is in his best mood in Canto V of the Kumārasmbhavam describing the penance of Pārvatī, the testing of her devotion by Lord S'iva, and her final grand success in winning him over, who declares himself to be her slave purchased by the price of her Tapas! The poet uses all his art, his metrical skill, his imagery, so lavishly in treating this theme of Parvati's penance that one immediately feels convinced of Tagore's thesis that Kalidasa's real aim in the Kumārasambhavam was to praise the glory of Tapas. He wished to point out that a thing really worth obtaining, however inaccessible it may be, can only be obtained by hard penance done with a singleness of purpose, like that of Pārvatī, who boldly declared, "ममात्र भावेकरसं मनः स्थितं न कामवृत्तिर्वचनीयमीक्षते।"3 And what a terrible penance it was that she performed! The poet draws a very

<sup>1.</sup> Kumara. V. 2.

<sup>2.</sup> Cf. यदुस्तरं यदुरापं यदुर्गं यच्च दुष्करम् । सर्वं तु तपसा साध्यं तपो हि दुरितक्रमम् ॥ - Manu. XI. 238.

<sup>3,</sup> Kumara. V. 82.

striking contrast between the delicate young Umä and the hardship she was undergoing, in stanzas like

महार्हशय्यापरिवर्तनच्युतैः स्वकेशपुष्पैरपि या स्म दूयते। अज्ञोत सा बाहुलतोपधायिनी निषेदुषी स्थिष्डल एव केवले ॥1

or क्लमं ययौ कन्दुकलीलयापि या तया मुनीनां चरितं व्यग्नाह्यत । <sup>9</sup>

Having heard of her tapas, even great sages came to have her 'darshan'. But when even with that much tapas she could not find herself on the path of success, she decided on performing still more terrible tapas, the pancagnisadhana;3 further, in the rainy season she would lie on bare ground under torrents of rain; 'the nights themselves watched this tapas as witnesses by means of their lightning glances, ' says the poet by using one of his most pleasing Utpreksas -

शिलाशयां तामनिकेतवासिनीं निरन्तरास्वन्तरवातविष्टष् । ब्यलोकयम्नुन्मिषितस्तिडन्मयेर्महातपःसाक्ष्य इव स्थिताः क्षपाः ॥ 4

And profusely suggestive of the power of tapas is Uma's derciption as she stands before the young Brahmacārin ( really Lord S'iva ) who remarks -

मनिवतस्त्वामितमात्रकश्चितां दिवाकराप्लुष्टविभूषणास्पदाम् । शशाङ्कलेखामिष पश्यतो दिवा सचेतसः कस्य मनो न द्यते ॥

Kuma a. V. 12.

Kumara, V. 19.

<sup>3.</sup> Kumara. V. 20.

<sup>4.</sup> Kumara, V. 25.

<sup>5.</sup> Kumara. V. 48.

It was not for nothing that Kalidasa revelled in drawing these delicate yet profoundly suggestive pen-pictures of ideal Indian women. Tagore explains the poet's purpose: "The poet has shown here.....that the beauty which goes hand in hand with moral law,.... that beauty is truly charming... this ancient poet of India refuses to recognise Love as its own highest glory; he proclaims that Goodness is the final goal of Love".1

The same is the effect when Śakuntalā appears on the stage, having spent the long years that followed her pratyādeśa (repudiation) bearing the विरहत्रत cf her husband वसने परिध्सरे वसाना नियमक्षाममुखी धृतैकवेणिः 12

Now "Her long penances have purged her of the evil of her first union with Dushyanta: she is now invested with the dignity of a matron. Who can repudiate her now?" In this glorification and presentation of the doctrine of 'Tapasyā', Kalidasa alone well establishes himself as the real representative of Indian culture, at least ancient Indian Culture.

It should be remembered that this great regard for Tapas was with Kalidasa not just a mental hobby but a deeply-loved conviction of his. He has, therefore, spent all his poetic artistry in the delineation of the

<sup>1.</sup> Tagore: Shahuntala, Its inner meaning.

<sup>2.</sup> Sakuntalam VII. 21. Cf. also the description of the विरहावस्था of the Yaksa's wife. UM. 20-33.

<sup>3.</sup> Tagore opcod: Hrof. Satya Vrat Shastri Collection.

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theme of Tapas. Something of this we have seen just before in the description of Pārvatī's penance. That of Lord Siva's penance, however, reaches the climax of the same. Since the self-emolation of Satī (i. e. Fārvatī) due to her anger towards her father Dakṣa, Lord Siva took himself to Tapas. For that he resorted to one Himalayan peak, where the Devadāru trees were gently sprayed by the Ganges water (Ku. III. 53-56). And what is most remarkable, the Lord performed this Tapas, though He Himself is the bestower of its fruit, as an end in itself!

Thus Kalidasa clearly believed in Tapas for its own sake. The further description of this is very graphic. The door-keeper Nandi kept all his attendants in silence (Ku. III. 47). The whole forest became absolutely still as if drawn in a picture (III. 42). At this moment God Eros or Kāma surreptitiously entered that place, surrounded by the Nameru trees (III. 43). He saw Lord Siva sitting under a Devadāru tree on a seat covered by a tiger's skin. Siva was sitting in the Vīrāsana posture: the body was erect, the shoulders a little bent, the two hands rested on each other with palms upward ... his gaze was directed towards his nose. The posture was absolutely steady and due to the control of the breaths, the Lord appeared like a lamp in a windless place (a typical yogic simile). Having placed the mind in the inner heart, he was mediatating on

Cf. स्वयं विधाता तपसः फलानां केनिप कामेन तपश्चचार ।
 Ku. I. 57.

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the Ātman. (*ibid*. st. 45, 47-50). In the meanwhile, Pārvatī, made more attractive by *tapas*, entered the place after being permitted by Nandi and offered a handful of flowers to Śiva. He gave her a blessing and when Fārvatī was offering a lotus garland to Lord Śiva (III. 65), Kāma attempted to discharge his arrow (III. 70), as he saw Lord Śiva a little disturbed at the sight of Pārvatī (III. 67). Śiva observed him and instantly, the fire from his third eye burnt Kāma to ashes. Kalidasa wants to say, Spirit conquers flesh by *tapas*—The whole delineation of this scene is as poetic as it is symbolic and brings out Kalidasa's deep conviction about the power of Tapas.

And it is noteworthy that though Kalidasa has preached asceticism for its own sake, it is not without

<sup>1.</sup> It is remarkable that this description is Kalidasa's own. His remarkable originality is manifest in many parts of the poem and above all in the central poetic concept. It is notable that Kumara. I. 41-53 and III. 43-50, dealing with details of Γapasscene have no parallel in the Matsya Purana.

<sup>2.</sup> It is notable that the story of Kamadaha in the Ramcyana is not utilized by Kalidasa here. Cf. Critical ed. of Valmiki Ramayana (published by Oriental Institute, Baroda)
1. 22, 10-12.:—

कन्वर्पो मूर्तिमानासीत्काम इत्युच्यते बुधैः ।।
तवस्यन्तिमह स्थाणुं नियमेन समाहितम् ।
कृतोद्वाहं तु देवेशं गच्छन्तं समहद्ग्राणम् ।
धर्षयामास दुर्मेधा हुंकृतश्च महात्मना ।।
दग्धस्तु तस्य रौद्रेण चक्षुषा रघुनन्दन ।
स्यशीर्यन्त शरीरात्स्वात्सर्वगात्राणि दुर्मतेः ।।

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reference to the needs of man, nor is it unrelated toto normal human conditions. His descriptions of
hermits and hermitages are quite human. The hermitsare very kind; they love flowers; they tend animals;
they live also a sort of a house-holder's life. Sage
Vālmīki consoles the banished Sītā and promises her
a very peaceful and happy life in his āśrama. It is
highly suggestive of the entirely human atmosphere
that ruled the life of the hermits. The daughers of
sages would entertain her and gather for her the fruits
and flowers from the forest; she would get there an
opportunity of planting trees, which she would soon
begin to love like her own children and would get a
fore-taste of child love—

### पयोघटेराश्रमबालवृक्षान्संवर्धयन्ती स्वबलानुरूपैः । असंशयं प्राक्तनयोपपत्तेः स्तनंधयप्रीतिमवाप्स्यसि त्वम् ॥²

The old Tāpasa ladies would console her; she would get a special hut for herself, with a lamp of 'ingudi' oil; and she would have the pleasure of baths in the Tamasā river. What a peaceful and happy life! "The hermitage shines out in our literature, as the place where the chasm between man and the rest of the creation has been bridged." It was a place replete with peace and pleasures of Nature, yet intensly

<sup>1.</sup> Cf. the description of Vasistha's hermitage in Raghu. 1. 49-53.

<sup>2.</sup> Raghu, XIV. 78.

<sup>3.</sup> R. Tagore: "Creative Unity" (Chapter headed 'Principles of Unity').

CC-0. Prof. Satya Vrat Shastri Collection.

human. The rules of home life were observed there: and the simple life that was ordanied for its inmates was not forced on them; it was a deliberate choice. (Italics hours). And hence precisely it was worthier of appreciation. To quote Tagore again, "Sakuntala's simplicity is natural, that of Miranda is unnatural. The different circumstances, under which the two were brought up, account for this difference. Sakuntala's simplicity was not girt round with ignorance, as was the case with Miranda. We see... that Sakuntala's companions did not let her remain unaware of the fact that she was in the first bloom of youth "1 In giving these living pictures of the Indian hermit life coupled with its doctrine of Tapasyā, Kalidasa has best served his heritage with its regards for tapas. It is a great experiment that India has tried in her march towards perfection and though she may choose a different path or may try other experiments in future, she will always look back to Kalidasa for these most attractive and eloquent pictures of this phase of her life and culture.

<sup>1.</sup> Tagore op. cit.

### VI KALIDASA AND HIS USE OF THE S'ĀPA-MOTIF

In all his writings, Kalidasa has made artistic use of the Sapa (generally translated with 'curse', but which actually should be rendered with 'a forceful or virulous utterrance' from  $\sqrt{sap}$ , to speak with emphasis, or to take on oath). He employs it either for the development of the story or plot or as a thing inherent in the original story. Many critics have found fault with this (cf. Oldenberg's criticism of Durvasa's śāpa to Śakuntalā which will be shortly discussed). Apart from the ethical or philosophical discussion of the problem of curse in human life, it must be granted that in using it Kalidasa is only representing the Indian mentality as he observed it and inherited it from the past along with his countrymen. Its presence can be felt even to-day, though somewhat faintly, in the mentality of many Indians. It is not suggested here even for a moment that belief in  $S\bar{a}pa$  is something necessarily desirable; nor at the same time can one say that some sort of belief in it is utterly condemnable. Here, after all, is a question of not what ought to be but what actually is. Kalidasa felt the existence of the sapa doctrine; the ancient stories were full of it and in just using it in his stories, he is only behaving as an Indian and this should be an argument in favour of his claim as a true representative of the Indian spirit. Anthropologically defined, a curse contains "the words used to invoke forces outside man to cause trouble....They (i. e. the words) call on a power against which there is little defence...A curse is injurious because it puts the speaker in a special relation with a deity or demon or is effective through its cwn inherent power...A qualified person could destry a curse's effect by a blessing... or a counter-curse':

The Indian concept of curse differs from this in two details: (1) the force invoked is not outside the man who uses it but is an inner power of the speaker attained by special penance or a highly rigorous way of life or the high ethical level of his behaviour; and (2) a curse by a demon is generally unkown to Indian folk-lore or pre-historic past. Further the curse or 'an angry utterrance', as it should be better rendered, is similarly received by something, which is in the inner life of the man concerned. Briefly stated a curse is a power in the hands of an unarmed person to resist evil and is a sort of a weapon against wrong-doing in life(cf. the general use of it by sages to punish offenders as found in many Purāṇas etc. Thus sage Kapila burnt the sons of Sagar for their offensive behaviour). And Kalidasa in making use of curse as a motif is only acting through his inherited conscience.

In some cases, we find in Kalidasa that the

<sup>1</sup> Charles Winick, Dictionary of Anthropology, London, 957, p. 148.

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<sup>1</sup> Charles Winick, Dictionary of Anthropology, London, 957, p. 148.

unfavourable utterrance is not even known by the person concerned. Thus king Dilipa forgot to bow down to the heavenly cow Surabhi and she angirly uttered.

### " अवजानासि मां यस्मादतस्ते न भविष्यति । मत्प्रसृतिमनाराध्य प्रजेति वां शशाप सा ॥1 "

But Dilipa had not even heard these words in the midst of the noise of the heavenly elephant and the roaring of the celestial Ganges !2

It is notable that here the so-called curse also suggests the remedy to nullify its effect and it is to tend the calf of Surabhi. The inner intention of such curses appears to be to purify the person concerned in ways which are absolutely humanitarian and which are calculated to mould the person concerned so as to make him or her fit for a higher moral life. The attractive description of the King in Canto II shows how the life of a royal personage was elevated to a higher ethical level by the service of the cow so that at the end he became ready even to offer his very life for the sake of the cow Cf. the King's confident utterrance, " एकान्तविध्वंसिषु मद्विधानां पिण्डेव्यनास्था खलु भौतिकेषु।"3. The Indians clearly conceived the curse

<sup>1.</sup> Raghu. I. 77.

<sup>2,</sup> स शापो न त्वया राजन्नच सारियना श्रुतः । नदत्याआकाशराङ्गायाः स्रोतस्युद्दामदिग्गुज ।। Raghu. I. 78.

<sup>3.</sup> Raghu. II. 57.

as a symbol of Destiny which, when properly approached, purifies man of all evil and leads him to higher spiritual level. Dasaratha's case is an example in point: he was cursed that he would die of putraśoka (Cf. विष्टान्तमाप्स्यति भवानिष पुत्रशोकादन्त्ये वयस्यहमिवेति तमुक्त-वन्तम् ।¹); but he sees in it a boon that he would at least get a son. Says he,

### शापोऽप्यदृष्टतनयाननपद्मशोभे सानुग्रहो भगवता मिय पातितोऽयम् ।

Similarly the Yakṣa's  $S\bar{a}pa$  of separation from his beloved only gives him an opportunity to get his love immensely increased. Says Kalidasa:

### स्नेहानाहुः किमपि विरहे ध्वंलिनस्ते त्वभोगा-विष्टे स्वतुन्युपचितरसाः प्रेमराशीभवन्ति । 3

This doctrine is poetically represented by Kalidasa in all his works and the same is best illustrated in the story of Sakuntala. This we have already pointed out in Chapter V by alluding to Dr. Tagore's views on this point, viz. that the curse brings in purification. Western critics, however, look at this subject from an entirely different angle: they feel that the use of supernatural agencies like the curse for developing a plot is a definite artistic fault. Oldenberg, for example, criticises Kalidasa's use of the curse of Durvasas in the plot development of Sākuntala as follows:—"What

<sup>1.</sup> Raghu. IX. 79.

<sup>2.</sup> ibid., IX. 80.

<sup>3.</sup> UM. 49.

is it then, that hurls the lovers in any possible sorrow? A fault Shakuntala's, who had forgotten her duty in her love? The gentle hint of such a fault is indeed there: the poet as a matter of fact precisely repeats,. without making it more intense, the old motive employed by the epic poetry for innumerable times. The one chosen to suffer (lit. for sorrow) has given himself a vanishing little scope and the curse of an angered sage hits him. Now this sage has his stand fully outside the drama. He comes - one does not know from where. He disappears - one does not know where. The effect of the curse settles itself on Dushyanta also, the faultless and unsuspecting who had no idea (of the same): what he does, is no more his action,. (Italics ours) does not come out of his soul. The blind accident then is added to the curse. The ring is lost and the misfortune goes its way; the ring is found again and the end of the sorrow comes near. Coming from unfathomable heights, divine ruling interweaves itself, consoling and protecting, in the fates of men. But men themselves are benumbed, have becomepuppets, who move (themselves) unintentionally (according as) the threads are pulled. The most charming tale flatters the phantasy of the hearers. Isthis, however, one of those tales, out of whose transparent wrapping the lustre of mighty realities shines out? Kalidas never has such tales, the Indian spirit has created (them) only in rare moments of the highest achievement,"1

The gist of Oldenberg's objection is that the use-

<sup>1.</sup> Oldenberg : Die Literaturs der alten Indien P. 261 f.

of this curse in effect signifies that men are helpless. puppets in a big show where the strings are pulled at will leaving little scope for independent human action. Of course, he admits that there is a suggestion of somefault on the part of Sakuntala - she failed in her duty in atithisatkāra' (this is what he probably means); but Duhsyanta is entirely innocent. Actually it is not exactly so. The complaint of Hamsapadikā1 shows that he was wayward and often forgot his earlier loves. His behaviour may be justified in the light of the general life of kings at that time. But from a point of view of a single-minded love, he was not fully true to Sakuntala. There were examples in Ancient India like king Nala and Yudhisthira who had only one wife. Folygamy, though permissible, was not ethically desirable. Hence from a strictly moral point of view, Duhsyanta did require a purification which the curse brought in. Sakuntalā, too, was specifically told by Kanva to receive and worship guests. Naturally she was expected to do her duty meticulously. Nodoubt she was helpless before her love; but the first love required to be matured into a spiritual union, particularly when Gandharva marriage was contracted in the absence of Kanva and without the knowledge of elders like Gautami and others. It is the curse of Durvāsas which brings in the necessary purification.

CC-मध्यार द्वार्यको अस्त्रेतां stमध्या edition ak. V. 1.

Cf. अभिनवमधुलोलुपस्त्वं

तथा परिचुम्ब्य चूतमञ्जरीम् ।

कमलवसितमात्रिनर्वृतो

To quote Tagore again, "He (i. e. Kalidasa) has made the physical union of Duhsyanta and Sakuntala tread the path of sorrow, and thereby chastened and sublimed it into a moral union. Hence did Goethe rightly say that Sakuntala combines the blossoms of the Spring with the fruits of Autumn.... Truly in Sakuntala there is one Paradise Lost and another Paradise Regained." Dr. De's remarks in this connexion are notable: "It (curse etc.) is no more unpoetic than a chance shipwreck throwing Prospero on a solitary shore leaving scope for the building of Miranda's personality under special circumstances". Besides, "the unriddled ways of life need not always be as logical or comprehensible as one may desire." So also "it is not of a very great poetic consequence if the impediment assumes the from of a tragic curse, unknown to the persons affected and plays the role of invisible but benevolent Destiny in shaping the course of action. "1 These quotations from Tagore and Dr. De suggest that even modern enlightened countrymen of Kalidasa living in the age of Reason and Science do not, at least artistically, see anything wrong in the utilisation of the curse motif by Kalidasa. It only brings out very vividly and poetically a doctrine of Indian religion and philosophy that evil is not real but is only a forerunner of permanent good. And as one who artistically represents this doctrine Kalidasa can justifiably be considered a real representative of the Indian people.

<sup>1.</sup> Dr. S. N. Dasqupta and Dr. S. K. De: A History of Sanskrit Literare Company of World Shashin Collection.

#### VII CONCLUSION

There are many other aspects of Kalidasa's poetry which show its particularly Indian or national character; the similes, which he uses, famous as they are as standard Upamas, unfold the beauty and tenderness of the Indian world; the popular maxims1 that he quotes give us intimate glimpses of the Indian mind; many of the dramatic situations that he has created have a peculiary Indian flavour. But these and similar other features can be found in other Indian Sanskrit poets also. We have tried here to discuss just those, in which Kalidasa is unique, at times superior even to the Rāmāyana or the Mahābhārata; as also just those, in which some of the salient features of the mind and land of India are best represented. One who reads the Meghadutam will certainly find greater joy in the next advent of Monsoon that he sees, with the insight into the beauty of the cloud that Kalidasa may have given him, and when one next visits the Himalayas one will be thrilled to remember that it is but the gathered mass of the loud laughter of Tryambaka! It is in this sense that we consider Kalidasa the Shakespeare of India; just as the latter is a national possession of the English, so is Kalidasa a truly national possession of the Indian !

<sup>1.</sup> See Appen Grof. Satya Vrat Shastri Collection.

#### APPENDIX I

#### THE CLOUD-MESSENGER

(Dr. Hillebrandt's criticism of the Meghadutam: translated by the author from German: Kalidasa pp. 29-32).

The small work which does not comprise more than 111 or 112 four-verse stanzas, and is ranked among the gems of Indian Lyric, is, like the Skuntala, the earliest to appear on the horizon of the European readers and has met there with a joyous reception. This smallest one among Kalidasa's poems has been excelled by none, as regards tenderness and delicacy of device as well as of thought-order. "On account of the brevity of expression", says an Indian editor, "the richness of content and the unfolding of atmosphere, it has become a jewel of poetry". No superfluous word, no phrase, encumbers the flow of the poem, which, with the cloud messenger, carries to the distant wife, beyond the poets homeland, the longing of a banished one, and weaves into the beauties of the Indian land the myths of its holy places. Kalidasa has thereby won the hearts of his country; her poets have always sought to imitate it in new versions and have created as its counterpart a 'Bee-messenger', a 'Swan-messenger' and other fourteen works, which present the fundamental thought in new forms, among CC-0. Prof. Satya Vrat Shastri Collection.

them the oldest being Dhoyika's "Wind-messenger" which a Gandharva-maiden sends to her lover on his most distant victorious march. The admiration for Kalidasa has given inspiration to the author of an inscription of the year 472 to utilise one of his verses and has even enabled a later poet to interweave the Cloud-messenger in a new work and to employ it for a panegyric of Jina. The Indian poetry has indeed brought out a special artistic form, the so-called samasyāpuraņas, which borrow a verse of an older poem and complete it into a full stanza. In this way Jinasena in the eighteenth century has utilized the Cloud-messenger, and, without being unfaithful to his own thought, has composed to honour his saint, a praise in poetry, which interweaves each line of the Cloud - messenger in its own stanzas.

As in the case of the Jainas, the work was praised by the Buddhists; a Sinhalese paraphrase has been found in Candy; the Northerners have incorporated it in their collection of secular literature in Tanjur. Indian scholars of different centuries have busied themselves intensely with it and have written not less than twenty commentaries, some of them being excellent, out of which so far three have been brought to publicity.

The underlying thought is plain and simple; Kalidasa explains it in the introductory verses. A Yaksha, the servant of the wealth-ruling God Kubera, had committed an offence in his office and lived, being banished for one full year under the shades of hermitanished for one full year under the shades of hermitanished.

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tages of the Ramagiri mountain with its waters, which have been sanctified through the memory of Sita. A cloud, covering the top of the mountain peak, announces the coming of the rainy season, which exhorts all wanderers to return home, and fills with hope the hearts of those who have remained behind; it awakens in the banished one the longing for the distant beloved. He wishes to send her, who at home longs for her husband, a message through the cloud and honours the heavenly wanderer with an offering of flowers and a welcome. From Ramagiri, a mountain of Central India, not far from Nagpur, he bids the cloud to go to Alaka, the Yaksha-king's proud city in the Himalaya mountain, where the palaces shine brightly on account of the cresent-moon on Siva's head, who frequents their gardens; the Kailasa mountain, that soars high in heaven with its snowy rugged peaks, carries her (i. e. Alaka) on his lap like a beloved. There grow trees of all kinds and bear flowers and fruit throughout the year, the Manasa lake shines with its golden lotuses, and the 'desire-yielding' tree moves in the wind.

In stanzas 7 upto 63 the Yaksha describes to the cloud the way thither and praises to him the glories of the Indian homeland, the rivers with their lively bird-troops, the mountains with the flower-splendour of the forest and the brilliance of the ripening fruit, the shining cities (with) their fair ladies and (their) soaring palaces. The poet knows the myths that cluster round the mountains and holy shrines, and draws in few lines a colourful picture of the Indian world. CC-0. Prof. Satya Vrat Shastri Collection.

German translators considers it necessary to put them aside or to delete them.

(d) [Now Goethe reports in an essay which probably originated (in 1821).]

We cannot abstain further from mentioning the Meghaduta (which has) become known recently, This also like the previous ones contains pure(ly) human connections. At the time when huge march of clouds, which form themselves into balls and eternally transform themselves takes itself from the southern point of the peninsula unceasingly towards the Northern mountains and prepares the rainy season, a courtier banished from northern into southern India gives to one of these giant like airy phenomenon the instruction to greet his wife remaining behind, to console her about the short remaining time of his exile on the way, however, to observe and bless the places and countries where his friends are living whereby one gets the idea of the space, which separates him from his beloved and at the same time a picture of how rich this landscape must be in details.

(e) All these poems are communicated to us through translations, which more or less are different from the original, so that we can be aware of only a general picture without the particular characteristics of the original. The difference is, however, very great, as it most clearly shines de-opprof. Satya Vrat Shastri Collection.

verses directly from original Sanskrit, for which I am indebted to Herr, Prof. Kosegarten.

- 2. (f) An epigram from Goethe's "Classical Period" HE I. 206.
- If I wish 1 (to grasp in one name), the flowers of the early year (i. e. Spring), the fruits of the later year (i. e Autumn).
- If I wish (to grasp in one name) what attracts and delights, what feeds and nourishes,
- If I wish (to grasp in one name,) the Heaven and earth,

I name thee, Sakontala,2 and then all is said.

#### Fxtract 3

From: Notes and Essays.. (HE II. 257;) (Goethe speaks just on the translation of Oriental poetry).

One should remeber most the decided applause, which we Germans have paid to such a translation of

<sup>1.</sup> The first two words in the original German stanza in Ryder's 'Kalidasa: Translations of SHAKUNTALA and other works,' (Everyman's Library No. 629, reprint 1928), p. XXIV are "Willst du..." etc. which are translated with "If thou (wishest)..." etc.; the same is Eastwick's translation also. But the original words are "Will ich..." etc., i. e., "If I wish...". This clearly makes a lot of difference. The former becomes an address to Sakuntala, whereas in the latter (i. e. in Goethe's own reading) the poet talks to himself as it were!

<sup>2.</sup> Georg Forster, the German translator of Sakountala, in 1791 wrote the word as 'Sakontala'. Cf. W. Ruben, Kalidasa: the human meaning of his works, Berlin, 1957, p. 100, fn, 5.

the Sakontala and we can attribute the pleasure, which it gave fully indeed to that general prose, in which the poem has been freed out (i. e. rendered). Now, however, it was high time to give us a translation of the third variety which corresponds to the different dialects, rhythmical metrical prose speech-variations of the original, and which made this poem in its full peculiarity again pleasant and familiar to us.

Now since a manuscript of this eternal work was available in Paris, a German living there could attain immortal merit from us through such a translation.

The English translator of the "Meghaduta" is similarly worthy of all honours, because the first acquaintance with such a work always makes epochs in our life. But his translation is actually of the second stage, paraphrastic and supplementary, and it flatters the Nordic ear and sense through the five-footed iambic. On the other hand, we owe to our Kosegarten¹a few verses, directly from the original language which, however, give a fully different picture. Moreover, the Englishman has indulged in transpositions of the motives, which the trained aesthetic look at once discovers and disspproves.

#### Extract 4

From Italian Journey, Nepales, the 1st March, Evening (HE X1. 187).

<sup>1.</sup> The name of the German professor (from Greifswald), who translated into German original Sanskrit verses from the Meghadutum specially for Goethe.

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It would be difficult to give an account of the present day. Who has not experienced that the hurried reading of a book, which carried him away irresistibly, had the greatest influence on his whole life and already decided the effect, to which reading again and earnestly thinking over it subsequently could hardly add anything. Thus happened to me once with "Sakontala" and does it not happen to us with significant men in a similar way?

#### Extract 5

Maxims and Reflections No. 954, HE XII. 500.

To the hap:y circumstances which freely and purely developed Shakespeare's great born talent, belongs (this) also that he was a Protestant; otherwise he would like Kalidasa and Calderon have been certainly forced to glorify absurdities.

#### Extract 6

Maxims and Reflections, No 960, HE XII. 501.

Sakuntala: Here the poet is seen in his highest function. As representative of the most natural situation, the most delicate way of life, the purest moral striving, the most worthy majesty and the most serious worship of God, he ventures in common and ridiculous contrasts.

<sup>1.</sup> Calderon was a Spanish poet who always wrote from his religious point of view as a Catholic.

#### APPENDIX IV

## EXTRACTS

[ All the German extracts (in English Translation) are from the most recent so-called Hamburg Edition of Goethe's complete works, 1948 ff.]

N. B. Abbreviation: HE-Hamburg Edition; the other figures refer to the Volume and pages of the same as usual.

#### Extract 1

From the triology on Howard's 'Cloud-manual': the second poem (HE I. 350).

### "To Howard's1 Pious Memory"

"When<sub>2</sub> (the) deity Kamarupa<sub>9</sub>, high and exhalted, Rolling through the air, wanders lightly and heavily, Collects the folds of the veil, scatters them, Delights in the change of forms, Now holds itself stiff, (and) then disappears like a dream,

<sup>1.</sup> Howard was an Englishman who wrote a book on 'Clouds', which Goethe liked very much and wrote, a poem in honour of Howard as well as one on 'Cloud'.

<sup>2.</sup> The original German verses are translated in prose, which however, is divided into lines corresponding to the original to show separately the original thought-units.

<sup>3.</sup> Goethe very much liked the epithet Kamaprupa used by Kalidasa for the cloud.

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Then we are wonderstruck and hardly trust in (our) eye;

Now the power of his (its) own form-creating moves itself audaciously,

Which makes uncertain into certain,

There threatens a lion, there waves (itself) an
elephant,

A camel's neck transformed into a dragon,
An army moves on, but it succeeds not,
Because it breaks (its) power on the hard rock;
The most faithful cloud-messenger even vanishes away,
Before he reaches the distant place,
Wherein the man's love goes.

He, however, Howard gives us with a pure mind The most magnificent advantage of a new teaching What does not let itself be grasped nor reached That he grasps; he first holds it fast He makes certain the uncertain, he limits it Describes it adequately:—may the honour be thine! Just as the strip increases, rolls itself,

May the world remember you gratefully, "

In addition to this, an extract from, Goethe's own explanation of the poem, (HE I.408).

'In the first stanza, the Indian deity Camarupa' (wearer of shapes at will) is represented as the spiritual being which, according to his own delight in changing forms at will also proves itself to be effective

<sup>1</sup> This is a probable reference to Alaka

here – forms and reforms the clouds;...in the second stanza at the same time...(there is) an allusion to  $M e g h d u t a^1$  the cloud-messenger, in as much as this magnificent poem belongs to this in all its parts.

#### Extract 2.

Now follows the first half of a small essay which Goethe probably wrote in 1821.

# Indian and Chinese Poetry: HE. XII, 301 f.

- (a) We would be highly grateful if we did not wish similarly to mention Indian poems, and namely such which are worthy of admiration for the reason that they find their way with the happiest nature, out of a conflict with the most abstruse philosophy on the one hand, and with the most monstrous religion on the other, and adopt no more from either than might be of advantage to their inner depth and outward dignity.
- (b) Above all "Sakontala" is named by us in the appreciation of which we have been submerged for many years. Womanly purity, innocent yielding, forgetfulness of the man, the separation from mother, father and mother joined through the son, the most natural circumstances

<sup>1.</sup> The title is written in spaced letters by Goethe himself.

<sup>2.</sup> This is how Goethe all along spells the name of the drama Sakuntalam.

here, however, poetically elevated in regions of wonders, which move between Heaven and Earth like fertile clouds and a quite ordinary nature drama performed through gods and the children of gods.1

(c) The same is the case with Gita-Govinda; here also the external can only be represented if gods and half-gods make the action.

To the Westerners the worthy translator could communicate only the first half, which represents the limitless jealousy of a halfgoddess, who is or believes herself to be for-saken by her lover. The detailed character of this picture including the smallest details interests us throughout.

In what mood, however, would we be in the second half which is meant to show the returning God the immeasurable happiness of the beloved, the limitless enjoyment of the lovers and which indeed may do this in such a way, as may be capable of atoning for the former overwhelming craving.

The uncomparable Jones knew his Western islanders well enough to hold himself in this case as always within the bonds of European decency, and he has yet dared such hints, that one of his

<sup>1.</sup> One can notice here that Goethe has summarised here almost all the important features of the plot of Sakuntalam.

This is given as a quotation, a *sujanavacana*, whereby Bakulāvalikā induces Mālavikā to test the king's love by her own love.

# ए जुत्तं सुहासिदं पच्चाचरिदुम्। (न युक्तं सुभाषितं प्रत्याचिरितुम्।)

Vikramorvas'iyam, Act III.

Gautama, the jester, says this to the queen. There is no direct evidence to show that it is a proverb. But the jester quotes it in such a way as if it were one.

### 3. महदपि परदुःखं शीतलं सम्यगाहुः।

Vikramoravas'iyam IV. 13.

This is also a quotation closed with 'āhuh'. The Marathi maxim परदु:ल शितळ is exactly parallel.

4. विरहे ध्वंसिनः स्तेहाः । reconstructed from स्नेहानाहुः किमिप विरहे ध्वंसिनः । UM. 49. The word 'āhuh' shows that the poet is quoting here a popular belief.

<sup>(</sup>N. B:— This is not an exhaustive list at all. Even quotations with 'Khalu' or those like अतिस्तेह: पापशङ्की could have been included here, but there is no evidence to hold them as proverbs. Further, if all the arthantaranyasas of Kalidasa are examined in the light of modern Indian languages, they provide some more maxims).

#### APPENDIX III

#### GOETHE ON KALIDASA

(INDIAN POETRY IN GENERAL ETC)

#### Introduction

There is a legend even amongst Some Indian scholars that Goethe, the greatest poet of Germany and one of the greatest of the world, danced in joy after first reading the German translation of Sākuntala. Actually no German record of such an event is available. But the fact is that the great German poet was profoundly impressed by Sākuntala and Meghadutam and this effect was permanent with him all his life (Vide extracts 2b and 2d). All that Goethe actually spoke or wrote about these works is given here for the first time1 in an English translation made by the present author with a hope that the whole collection would be a very good material for a critical judgment of Kalidasa. The importance of some of these pieces lies in this that Goethe, as one of the great literary geniuses of the world, appreciates the National Poet of India in a remarkably original way. Therein one can well realize the truth that a great poet is really well understood by another great poet.

<sup>1.</sup> Of course the famous epigram of Goethe on Sakuntala is well-known since long in its English translation by Eastwick.

order to appreciate Goethe's remarks on Kalidasa, one should note a few things about the former's intellectual and emotional set-up. He liked the 'Classical Ideal' derived mainly from the ancient Greek literature, which was known, for its values of symmetry and beauty. Consequently, he did not like the somewhat chaotic nature of Indian mythological figures ( such as deities with many hands and faces etc). As a result one may notice that certain things in Kalidasa were considered by him to be absurdities (Vide extract 2a). The reference in all probability might be to some mythological features used by Kalidasa. All the same he appears not to have much altered his judgment about the latter. What he liked in the Indian Poet was his humanism as well as the poetic art. Goethe was very fond of the phenomena of metamorphorsis and the like and this he shows particularly in his appreciation of the Kāmarupa Megha (Vide Extract 1). The artistic reason that he gives in appreciation of the length of the cloud's journey which appears inordinately long to some critics is indeed very appealing (Vide extract 2d), and has been brought forward by no other critic so far. Goethe had very carefully read Persian (especially Firdousi and Hafiz) and to some extent Chinese poetry available to him in translation at that time. This made him to form certain judgments on Oriental religion, poetry and culture In order to show how deeply he grasped some aspects of Indian culture such as the character of the ( Devadāsī ) and that of the

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Pariah (harijan) is seen in his famous ballads on the Bajadere (Devadāsī) and Pariah. They are worth translating as they would well show Goethe's views on Indian culture. It is hoped that all this material so far mostly unknown in India would make fresh reading for student of Kalidasa and Indian culture.

N. B.: Here I have to express my deep-felt gratitude to Dr. Horst Weinold of Augusburg, Germany, for personally typing the original passages for me, obviously spending much of his valuable time over it. In the same way I am very very grateful to Dr. K. Ries, Lecturer in German, Baroda University, for getting these extracts from his friend Dr. Weinold and helping me constantly in correcting my translations and ensuring their accuracy. — SSB.

<sup>1</sup> We have translated the Bajadares Vide Extract 7.

#### APPENDIX 1

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The description of the way is followed in stanzas 64 to 71 by that of the city Alaka, with its wonders and high palaces. On balconies of crystal the stars are reflected, as if they were lotus flowers; the God of Love does not wield the bow in the vicinity of Siva, though the pretty ones do his work themselves by their side-glances. Not far from the palace of the Lord 1 lies the house of the Yaksha; he enumerates to the cloud the signs, whereby he should recognise it, (such as) the door-arch beautiful like the rainbow, the Coral tree2 bending under its flower-bunches, the pool with its golden flowers and emeraled steps, the peacock rod studded with jewels, above all the picture of the lotus and conch on the door. With this the poem reaches its climax, viz., stanzas 78 to 94, to which the description of the way3 and the city leads in a well-planned and slow sequence of steps (or stages). The exhortation to the cloud not to frighten the beloved, but to let his lightnings shine slightly, as if it were the glowing of glow-worms; not to disturb with loud thundering her sleep, in which she perhaps dreamt of her distant lover; these features indicate the tenderness of feeling, with which the poet prepares for the transition to the presentation of the Yaksha's wife and the text of the message. Kalidasa represents the young lady in her grief, completely changed by sorrow, like the lotus crushed by frost. She desires

<sup>1.</sup> i. c. Kubera.

<sup>2.</sup> i. e. Mandara.

<sup>3.</sup> i. e. of theochad sagarven Shastri Collection.

(to play) on her lyre a song, directed towards her distant husband; is not, however, able to remember the melody, which she herself has composed, and with flowers counts the days, that have passed since the day of separation. The cloud is to carry to her, in a consoling speech, the message from far that her husband is alive and dreams of her.

This part of the poem, that resounds up to the end with a full tender lyric, brings out the delicacy of poetry in such touching tones, that the thought does not appear too daring, that Kalidasa has here painted his own feeling and his own fate, may be that his contemporaries has better understood the symbols of the lotus and the conch. To our feeling it appears weak and tearful, when the Yaksha drowns in his tears the pictures drawn by him of his wife and himself, and when at night he in vain extends his arms towards her (direction). But one, who submits himself to the national individuality of the Indian Master- ( poet ), whose heart was moved not by the cool whiff of the North, but by the Malaya-wind smelling with sandal-dust, will win newer fascinations from the poem, as from every piece of art, which springs from the harmony of a great spirit, and quite especially will find delight in those nuances, the delicate expressions of the apparently inscrutable, in the visions presented in maxims.1

CC-0. Prof. Satyla Grab Shas 4 pollection.

<sup>1.</sup> The original German is rather too stiff here. I have tried to bring out the sense as faithfully as I could.-S. S. B.

#### APPENDIX I

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The metrical design shows extraordinary cleverness in the handling of the language. Where as the poet employs six different metres in Kumarasambhava and nineteen in Raghuvamsa, he here employs full 112 stanzas i. e. almost 450 lines of a single metre, containing two heavy spondees and regulated by two caesurae, and (this), first of all, not indeed to display his skill but only under the influence of the desire to present also in form the unity and the depth of the elegiac atmosphere that hangs over the whole.



#### APPENDIX II

# SOME POPULAR MAXIMS QUOTED BY KALIDASA

(Kalidasa at times actually quotes certain popular maxims, and at times only refers to some, which can possibly be reconstructed, and which also show how intimately he knew his people. I have appended here one or two such reconstructed maxims, the one-time existence of which can only be confirmed after some independent external evidence comes to light.

Besides, it should be mentioned en passent that some of the maxims may give some clue, however thin, regarding the poet's native province; e. g. his maxim 'महदपि परदु:खं शीतलम्' is actually present in the Marathi language (the words महदपि only being absent). Of course, it is not proposed to claim on this evidence that Kalidasa belonged to Maharashtra!

It is only suggested that the survival of the maxims, quoted by Kalidasa, only in a particular Indian language to the exclusion of others, is capable of some historical possibilities).

अगुराओ अण्राएण परिविखदब्बो।
 (अनुरागः अनुरागेण परीक्षितब्यः।)

Mālavikāgnimitram, Act III.

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#### Supplement:

Quotation from the commentary of Trunz on'Vorspiel aus dem Theater' (- Prelude in the theatre),
where he explains, the appearance of poet, manager
and player (on the stage).

HE III. 493.

"The idea to introduce these figures came to Goethe through a similar prelude in poet Kalidasa's Sanskrit drama "Sakuntala" loved by him most, which he first read in 1791. The prelude originated probably at the end of the nineties of the century".

#### Extract 7

#### The God and the Bajadere<sup>2</sup>

(A Ballad)

1. Mahadev<sup>3</sup>, the lord of the earth, Comes down for the sixth time,

<sup>1.</sup> This is the name of the Prologue to Goethe's famous play 'Dr. Faust.'

<sup>2.</sup> Bajadere (a Persian word meaning "a woman of the monastery i.e. a temple") was used by Goethe in the sense of what in India is called a Devadasi and it is in this sense that the Germans even today understand this word. The exact sources on which Goethe has drawn for this ballad are not known. It is translated here in the hope the readers may get some idea of how Goethe looked at one aspect of Indian mythology. It is even possible that certain thoughts expressed in this ballad are the effect of Goethe's own religious and cultural background.

<sup>3.</sup> The original German verses are tanslated in prose, which, howevec-0iProfvential Ynat Sharti Cederal product to the original to show separately the original thought-units.

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So that he may become like us,

To feel with us joy and sorrow.

He agrees to stay here,

Lets everything occur to himself.

Since has to punish or save (men)

He must see men as men.

And having beheld the city as wanderer,

Having seen the great and observed the small

He leaves it (i.e. the city) in the evening in order to go further.

Now, having come out
 Where the last houses are,
 He sees.....

A lost beautiful child, with painted cheecks
'I greet you virgin!'-'Thank for the honour!
Wait I just come out'——
'And who are you?'—'Devadāsī'
And this is the house of love'I
She moves in order to beat the symbols for dance
She knows to carry herself so lovely in circles
She bows and bends and offers him the bouquet.

3. Caressing she takes him to the threshold, Briskly (she takes) him into the house,

House of love - a courtesan's place,
 CC-0. Prof. Satya Vrat Shastri Collection.

Beautiful stranger, my hut Shall immediately be bright with lamps Are you tired, I will refresh you, (And I will) relieve the aching of your feet What you desire, that you should have Rest pleasure or pleasantry'. She relieves the pain so busily feigned The divine one smiles, he sees with pleasure, A human heart (shining) through deep corruption.

- 4. And he demands slave services; All the more serene she becomes; And the early arts of the maiden Become by and by natural And slowly and slowly upon the blossom The fruit appears When there is obedience in a mind Love will not be far. But to examine her harder and harder The knower of the high and deep chooses Pleasure, terror, furious pain.
  - And he kisses the painted cheeks 5. And she feels the pang of love And the girl stands captivated And she cries for the first time

Sinks down to his feet

Not for pleasure nor for winning,

Ah, and the supple hands and feet

They refuse all service.

And to the pleasant festivity of the bed

The nightly hours prepare

The dark comfortable veil, the fine web.

6. Having fallen asleep only late in fun
(and) awakened early after short rest,
She finds in her heart (i.e. by her bosom)
The beloved guest dead.
Screaming she bends down on him
But he can not awaken him,
And his benumbed body (lit. head and feet etc.)
is carried
Soon to the funeral pit.

Soon to the funeral pit.

She hears the priests, the funeral songs

She raves and runs and divides the crowds

Who are you? What urges you to the pit?

7. By the bier she falls down
Her cry pierces the air:

'I want to have my husband back!
And I search him in the grave.
Should the divine splendour of this body

Be scattered in ashes?

Mine, that he was, mine above all!

Ah! only one sweet night!'

The priests sing: 'we carry the old

After long wearying and late fading away,

We carry the youth, indeed before it has thouht

of it!

- 8. Hear the teaching of thy priests:
  'He was not your husband,
  Indeed you live as devadāsī
  And thus you have no duty.
  The shadow follows only the body
  In the quiet kingdom of the dead.
  Only the wife follows the husband,
  That is both duty and fame at the same time.
  Resound, O trumpet, to sacred mourning!
  O Gods, accept the pride of our days1
  O take the youth to you in flames!'
- 9. Thus the chorus, which without pity Multiplies the misery of her heart, And with stretched out hands, She jumps in the hot death. Yet the godly youth

<sup>1.</sup> This refers to the dead youth, the guest.

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Raises himself out of the flame
And with him soars (up)
The beloved in his arms
The gods feel very happy over the repentant sinners
The immortals lift up lost children
Wish fiery arms to Heaven.



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